CÉLÈBRES ÉTUDES caractéristiques

POUR

PIANO

Pour le developpement de Style et de la Bravoure
(For the higher development of Style and Bravoura)

PAR

IGNAZ MOSCHELES.

OPUS 95.

Translated and edited by A.R. Parsons.

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.. 3. Contradiction.....35
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10091
20929 m

MOTTO.

„Indem ein Musikus nicht rühren kann, er sei denn selbst gerührt, so muss er nothwendig sich selbst in alle Affecten setzen können, welche er bei seinen Zuhörern erregen will; er giebt ihnen seine Empfindungen zu verstehen, und bewegt sie solchergestalt am Besten zur Mit-Empfindung."

(C. Ph. Em. Bach's Versuch über die wahre Art das Clavier zu spielen. **1762**.)

VORWORT.

Obschon der Verfasser dieses Werk nicht als Fortsetzung seiner frühern Etüden betrachtet haben möchte, so übergiebt er es doch vorzugsweise solchen Spielern, die sich mit jenen schon vertraut gemacht haben, in der Voraussetzung, dass die höhern Zwecke der Kunst-Entwickelung, die ihm bei diesen vorgeschwebt, von dergestalt vorbereiteten und eingeweihten Spielern am besten aufgefasst und verstanden werden können.

Da die mechanische Ausbildung der Hand hier nur Nebenzweck ist, (indem der Verfasser annimmt, dass der Spieler sich diese bereits zu eigen gemacht,) so sind die Bemerkungen über die Spielart, welche sich in den frühern befinden, weggelassen, und der Fingersatz seltener angebracht; der Spieler ist besonders darauf angewiesen, durch seinen Vortrag diejenigen Regungen, Leidenschaften und Empfindungen auszudrücken, die dem Verfasser beim Schreiben dieser Tonstücke vorgeschwebt und die er durch die characteristischen Namens-Bezeichnungen, die einem jeden der Stücke vorgesetzt sind, so wie durch die den Vortrag bezeichnenden Kunstwörter, die im Laufe des Werkes vorkommen, nur leise andeuten konnte. Seine innern Gefühle durch Worte deutlicher erklären zu wollen, schien ihm ein Eingriff in das Wesen der Tonkunst, in deren wahren Verehrern diese Stücke hoffentlich die Phantasie anregen, und, wenn auch nicht dieselben, doch analoge Bilder hervorrufen sollen.

MOTTO.

Since a musician cannot move others unless he himself is moved, it follows that it is necessary for him to be able to place himself in all the various moods which he may desire to excite in his auditors. He interprets to them his own feelings, and thus uses the best means of moving them to feel with himself.

*(C. Ph. Em. Bach's essay on the true Art of playing the Pianoforte. **1762**.)*

PREFACE.

Although the author of this work would not have it viewed as a continuation of his former collection of Etudes, he prefers, nevertheless, to offer it to players who have familiarized themselves with that former work; for he is convinced that players thus prepared and initiated, will best comprehend and understand the higher ends of artistic development which he had in view in writing the present work.

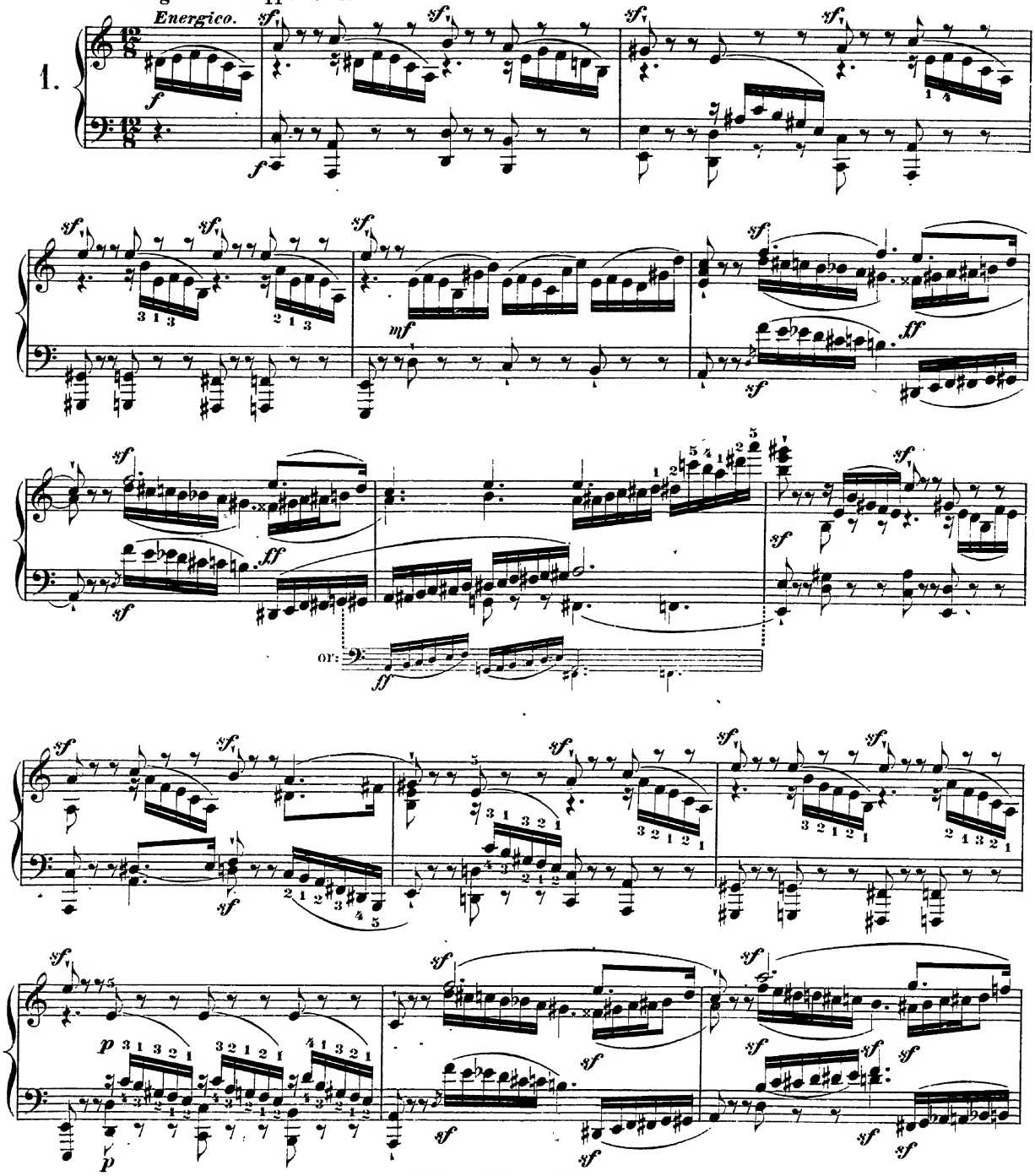
As the mechanical training of the hand is but a secondary consideration here (since the author assumes that the player has already accomplished that), all remarks concerning the mode of execution, such as the former Etudes contained, are omitted, and the fingering is less frequently given. The attention of the player is especially directed to the problem of seeking, by means of an appropriate delivery, to express the emotions, passions and feelings which the author had in mind while writing these pieces, but which things he could only faintly indicate by means of the characteristic titles prefixed to the various pieces, and by the art-terms used in the course of the work to indicate the mode of delivery. It seemed to him that to seek to explain his inner feelings more clearly by means of words, would be an invasion of the proper sphere of musical art, whose true admirers, it is hoped, will find their imaginations exited by these pieces to the reproduction of ideas at least analogous to, if not precisely the same as, those with which the composer's mind was inspired.

ANGER.

(ZORN.)

Allegro non troppo. (♩. 116.)

J. MOSCHELES, Op. 95.



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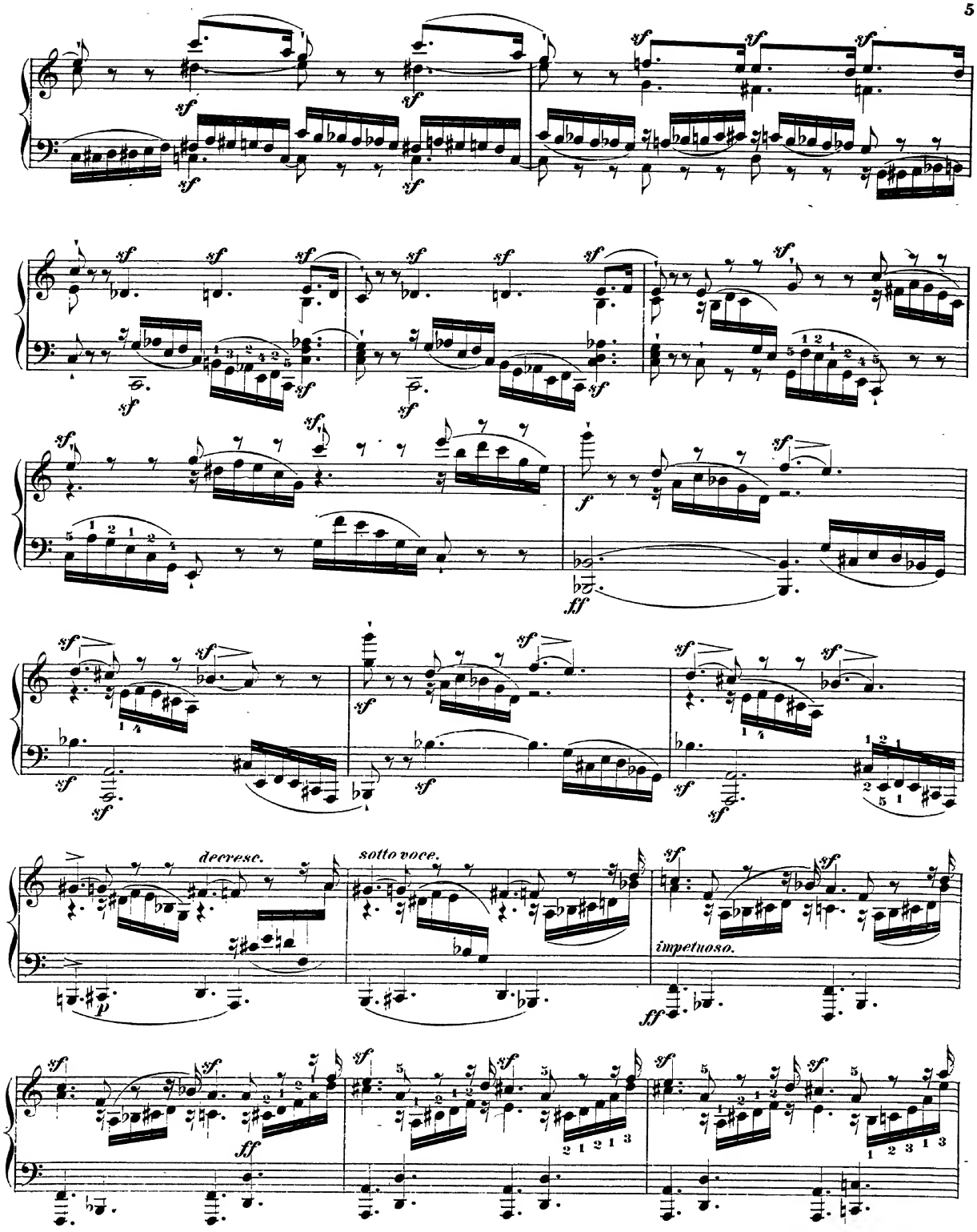
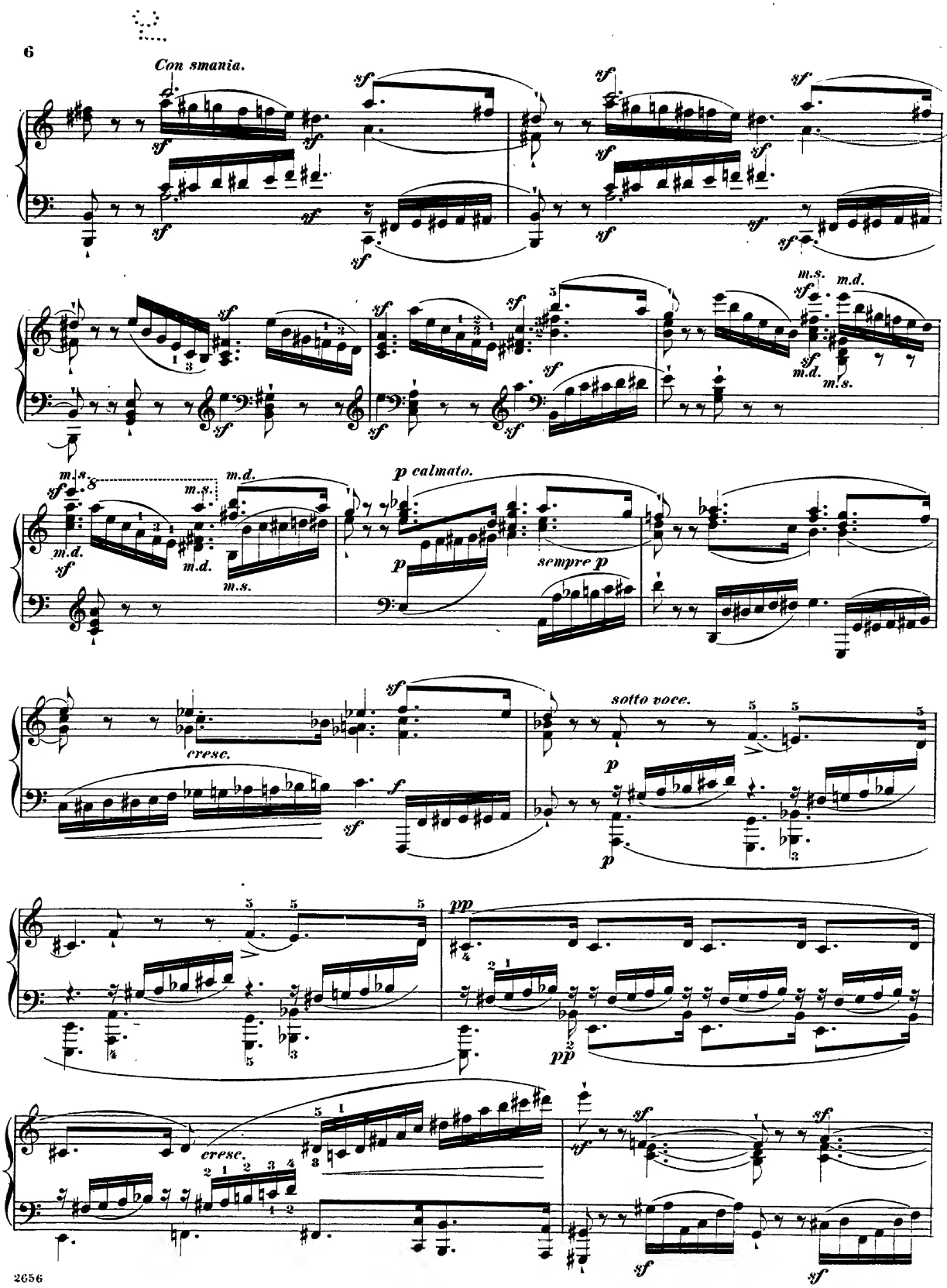
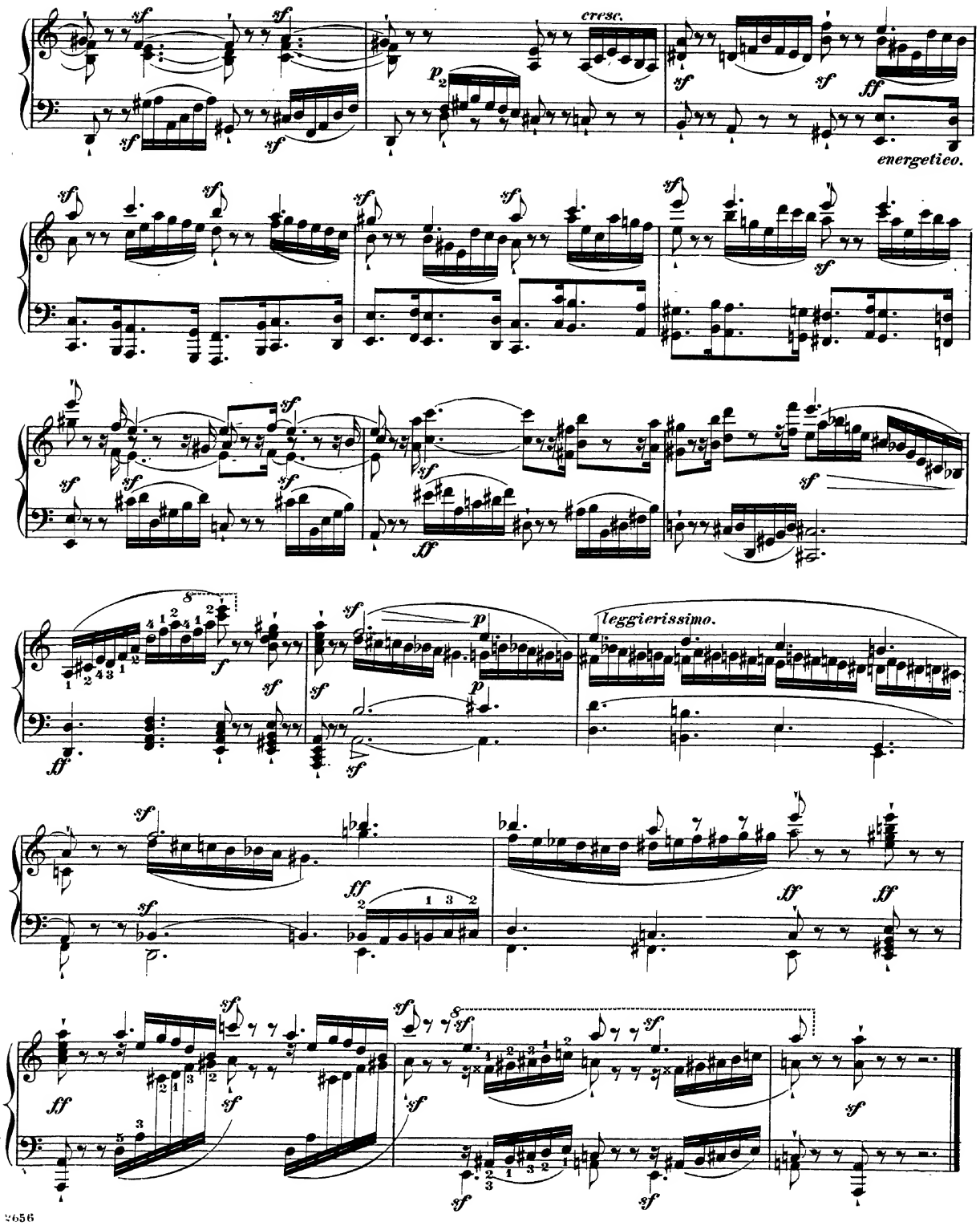

decresc.
sotto voce.
impetuoso.


Con smania.
sf
m.s.
m.d.
p calmato.
p
sempre p
cresc.
f
sotto voce.
pp
cresc.

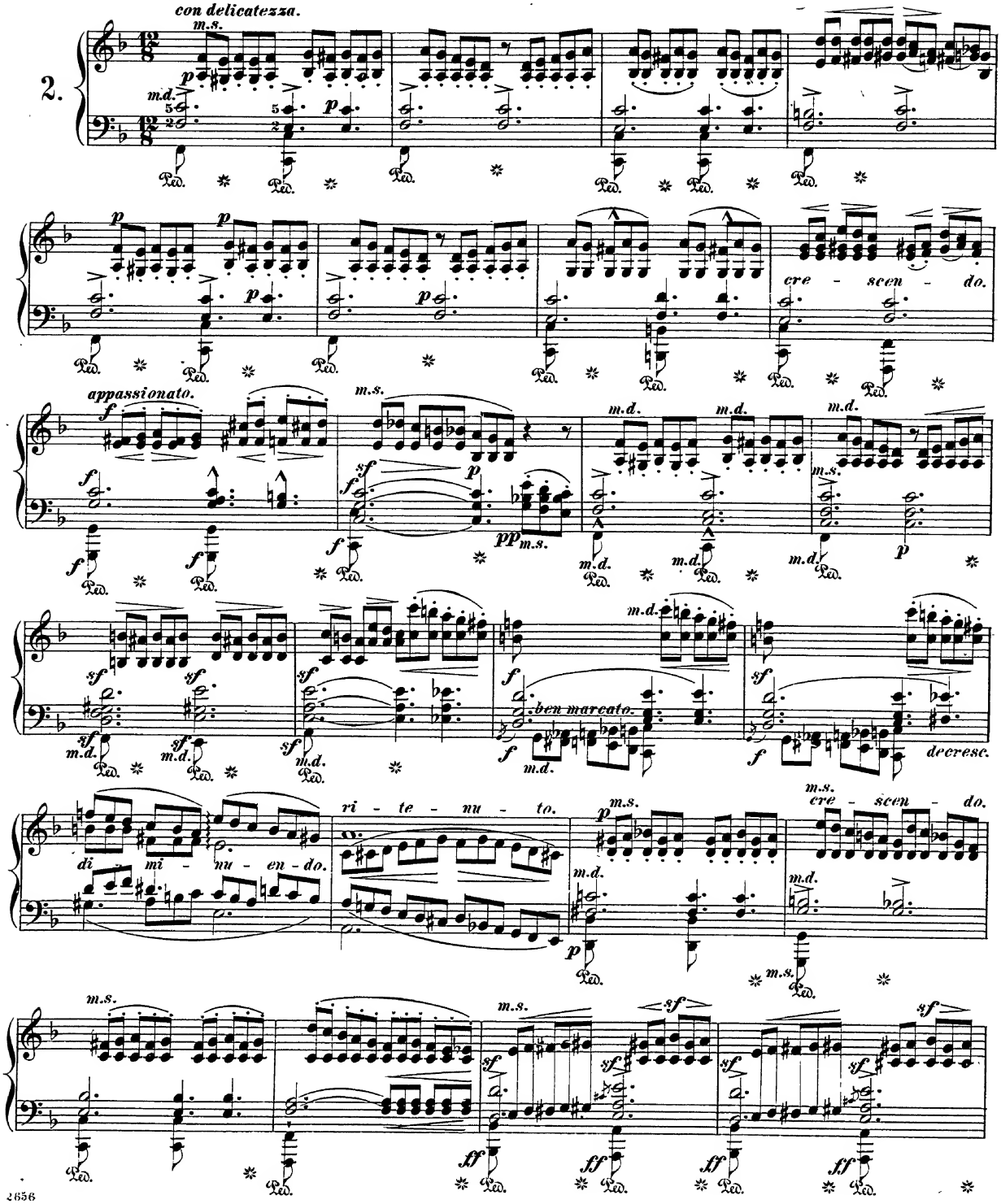

cresc.
energetico.
leggierissimo.

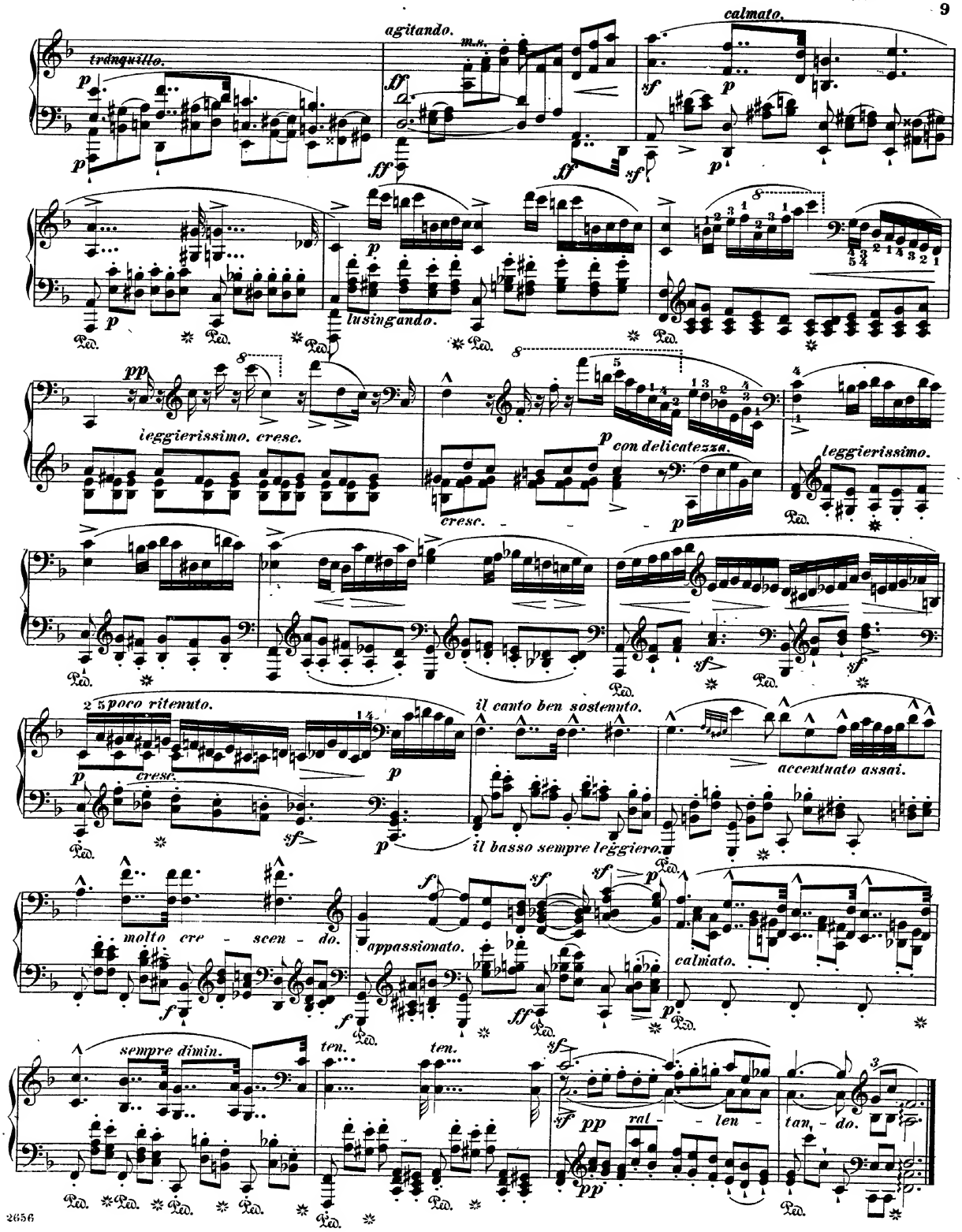
RECONCILIATION.

(VERSÖHNUNG.)

Andante Placido. (♩.= 69.)

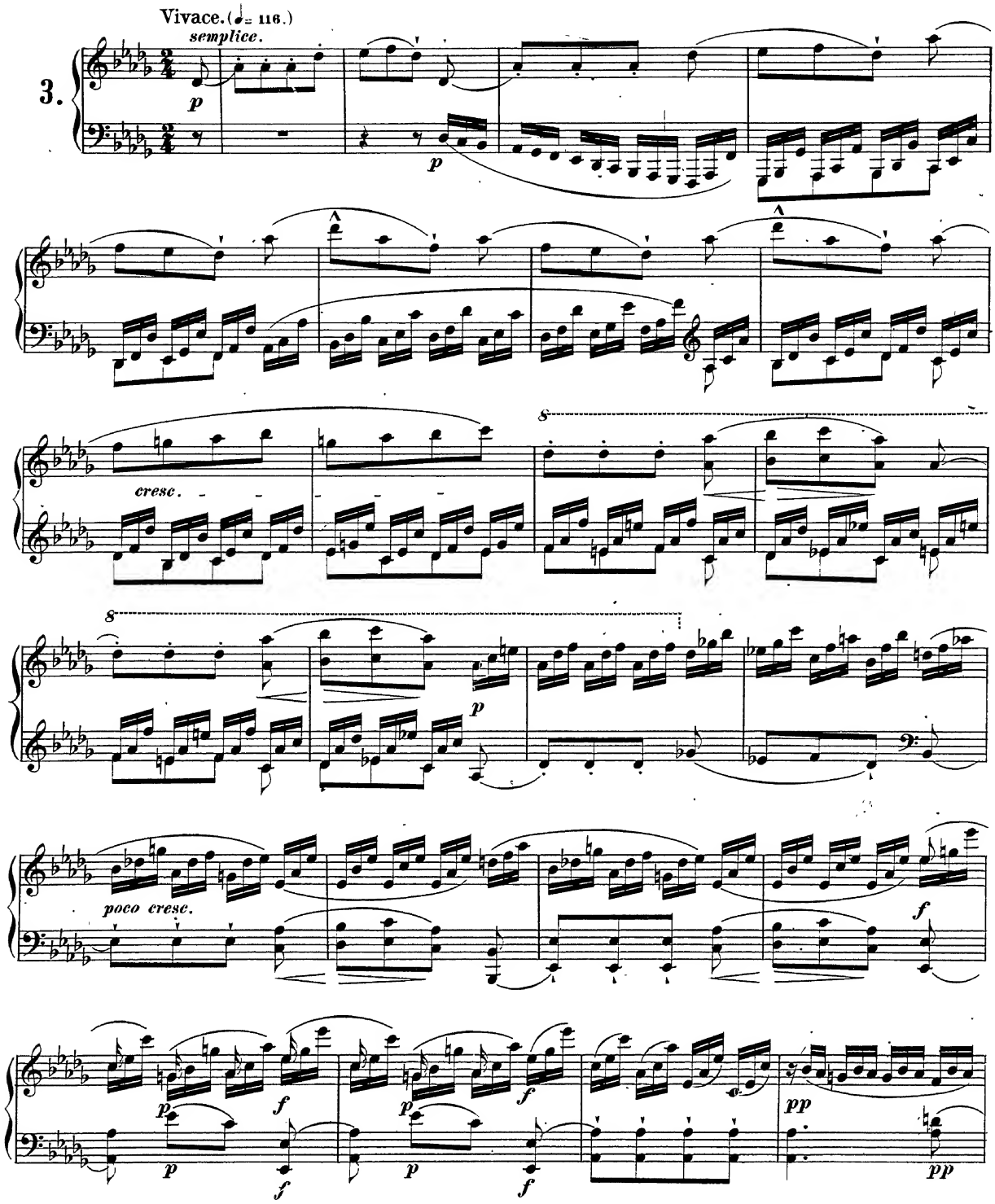
con delicatezza.

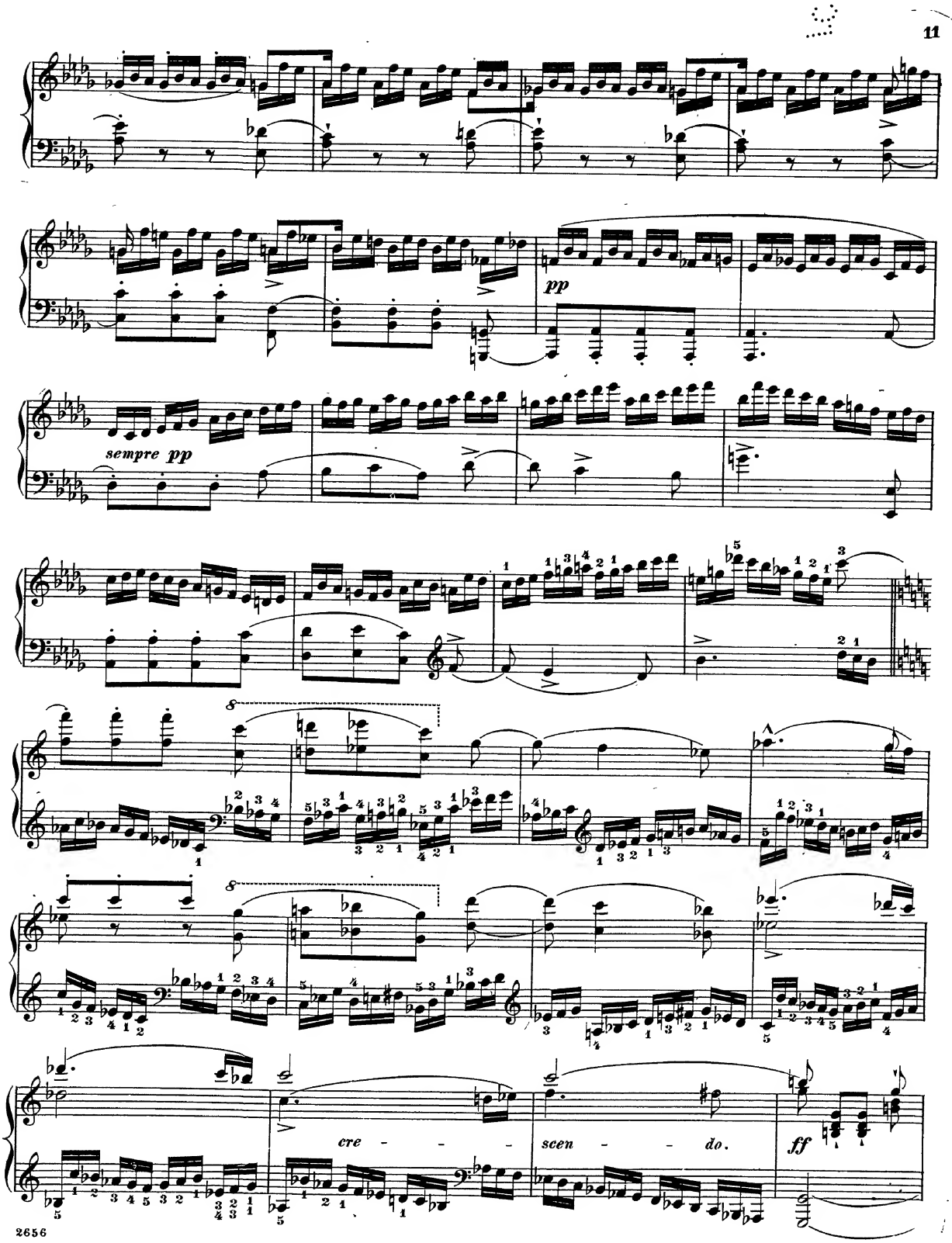


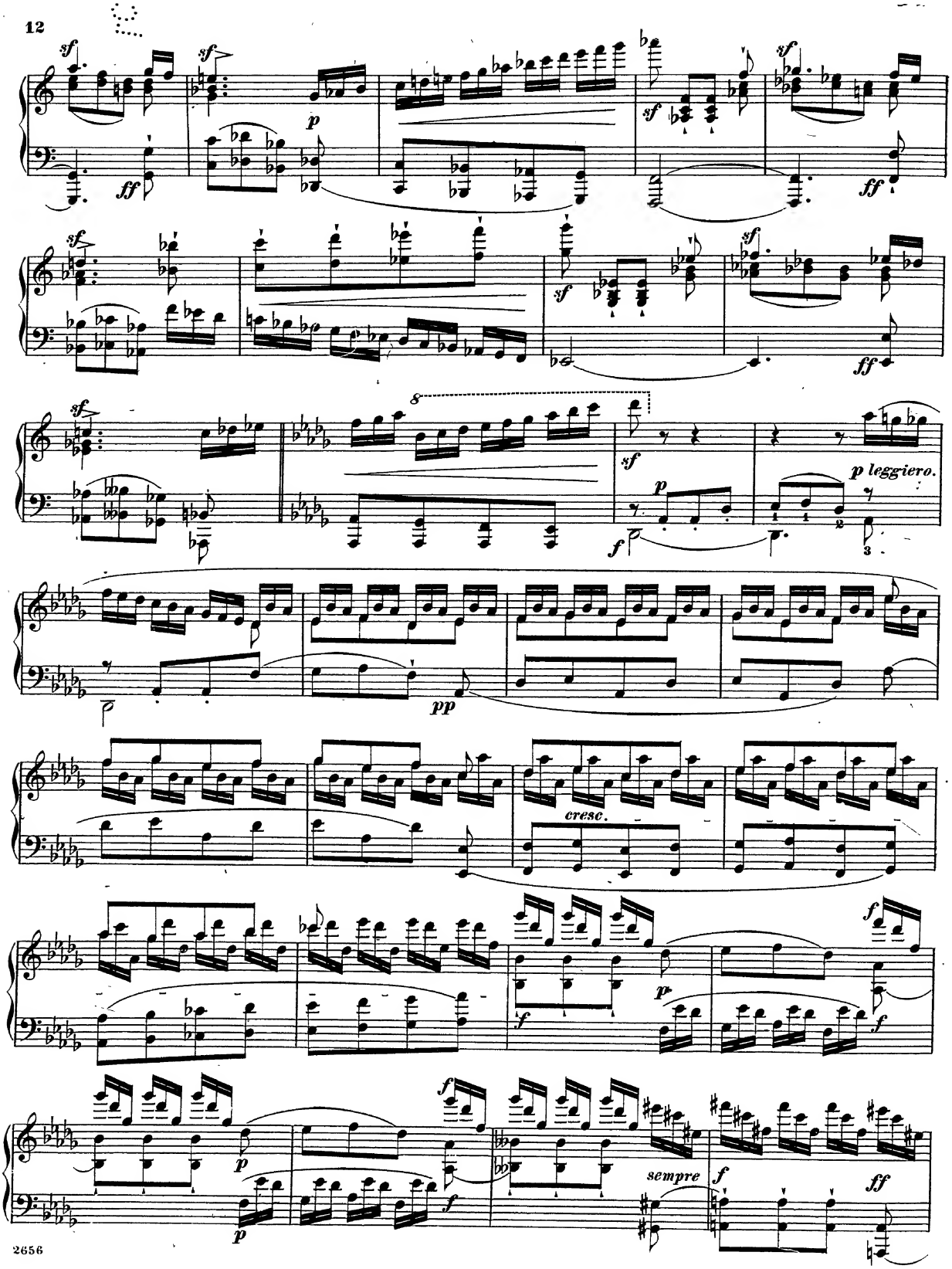

tranquillo.
agitando.
m.s.
calmato.
lusingando.
leggierissimo. cresc.
con delicatezza.
leggierissimo.
poco ritenuto.
il canto ben sostenuto.
accentuato assai.
il basso sempre leggiero.
molto cre - scen - do.
appassionato.
calmato.
sempre dimin.
ten.
ten.
ral - - len - tan - do.

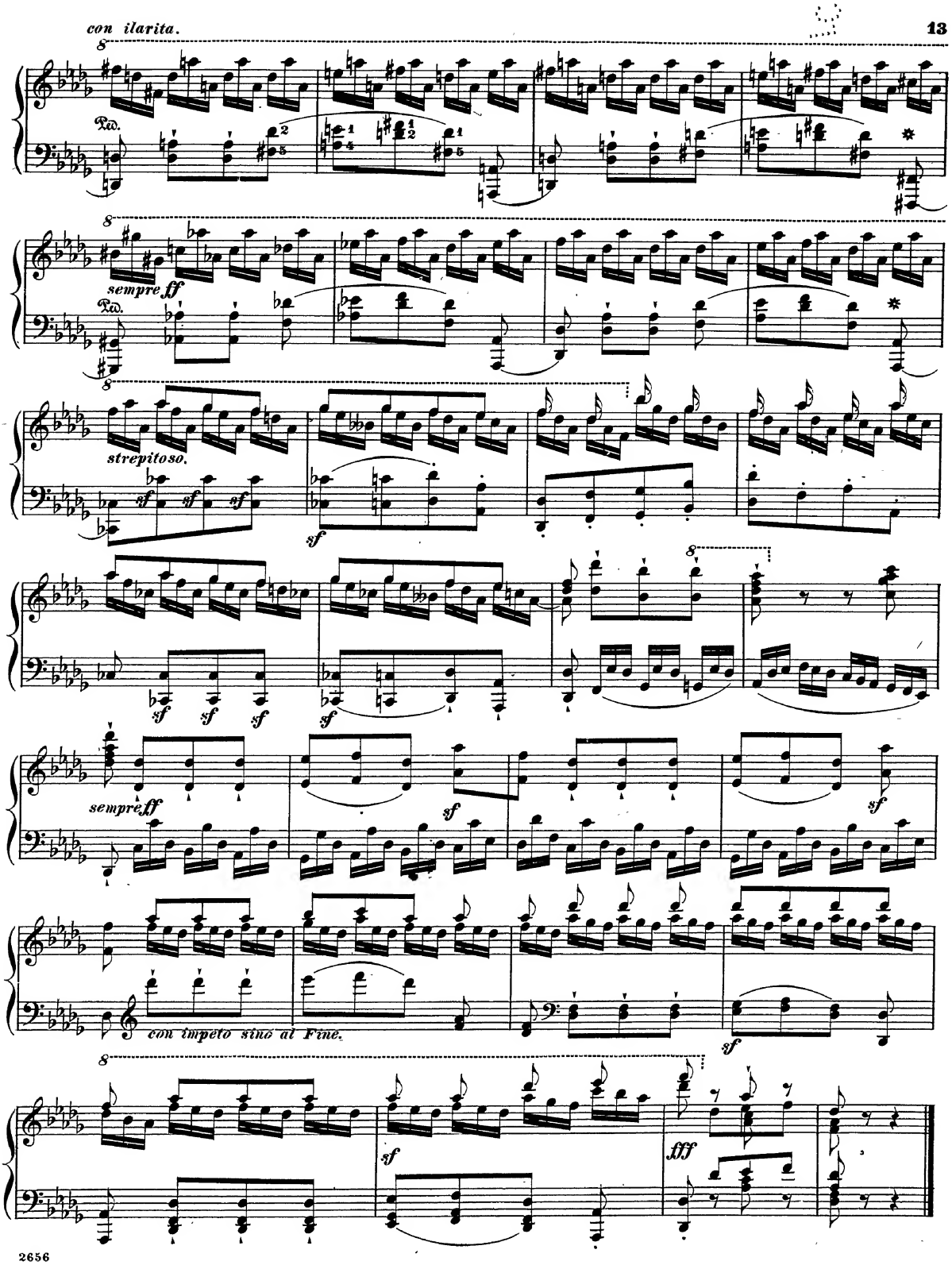
CONTRADICTION.

(WIDERSPRUCH.)




pp
sempre pp
cre - - -
scen - - do.
ff


sf
ff
p
p leggiero.
pp
cresc.
f
sempre


con ilarita.
Ped.
sempre ff
Ped.
strepitoso.
sf
sempre ff
con impeto sino al Fine.
fff

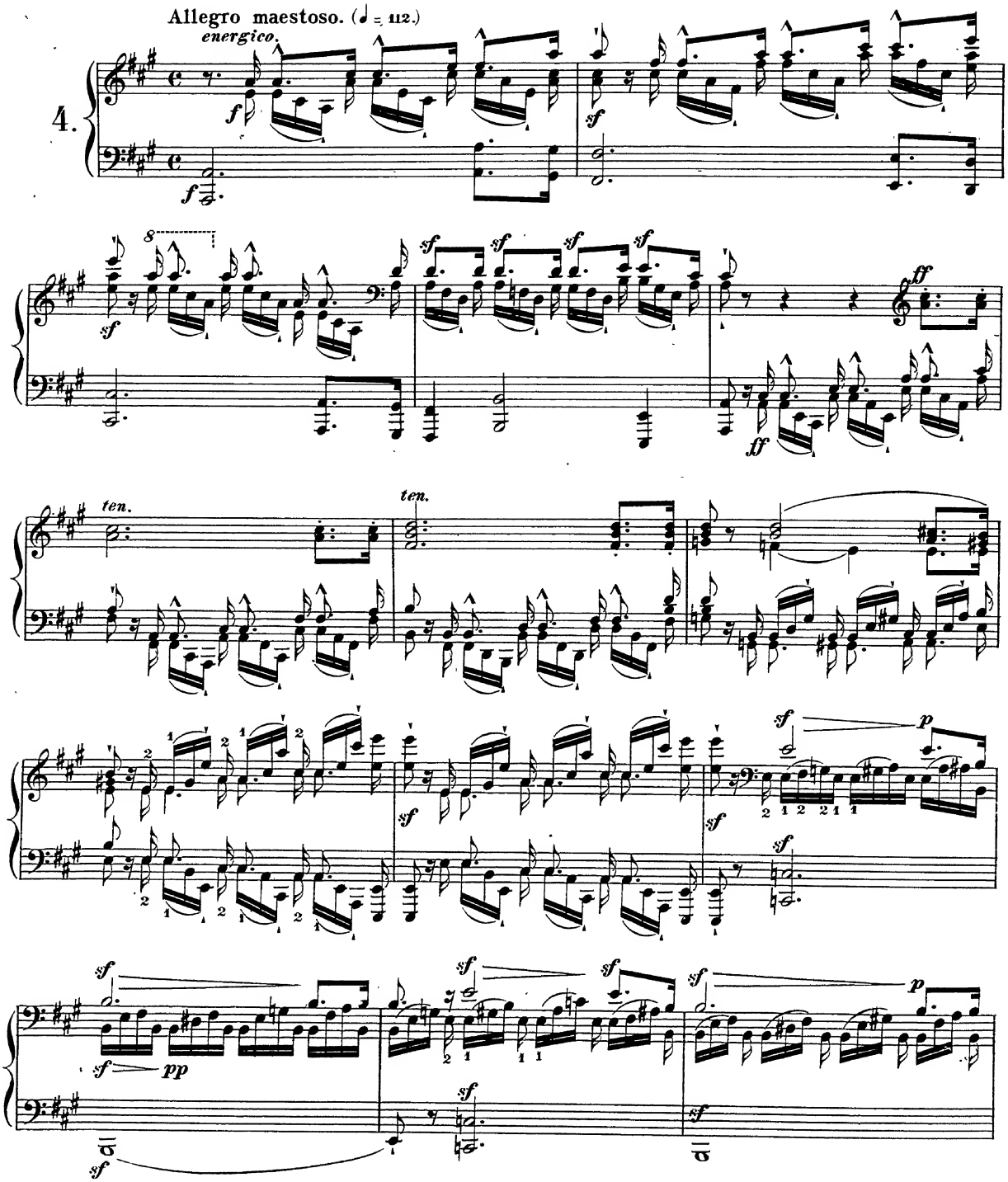
JUNO.

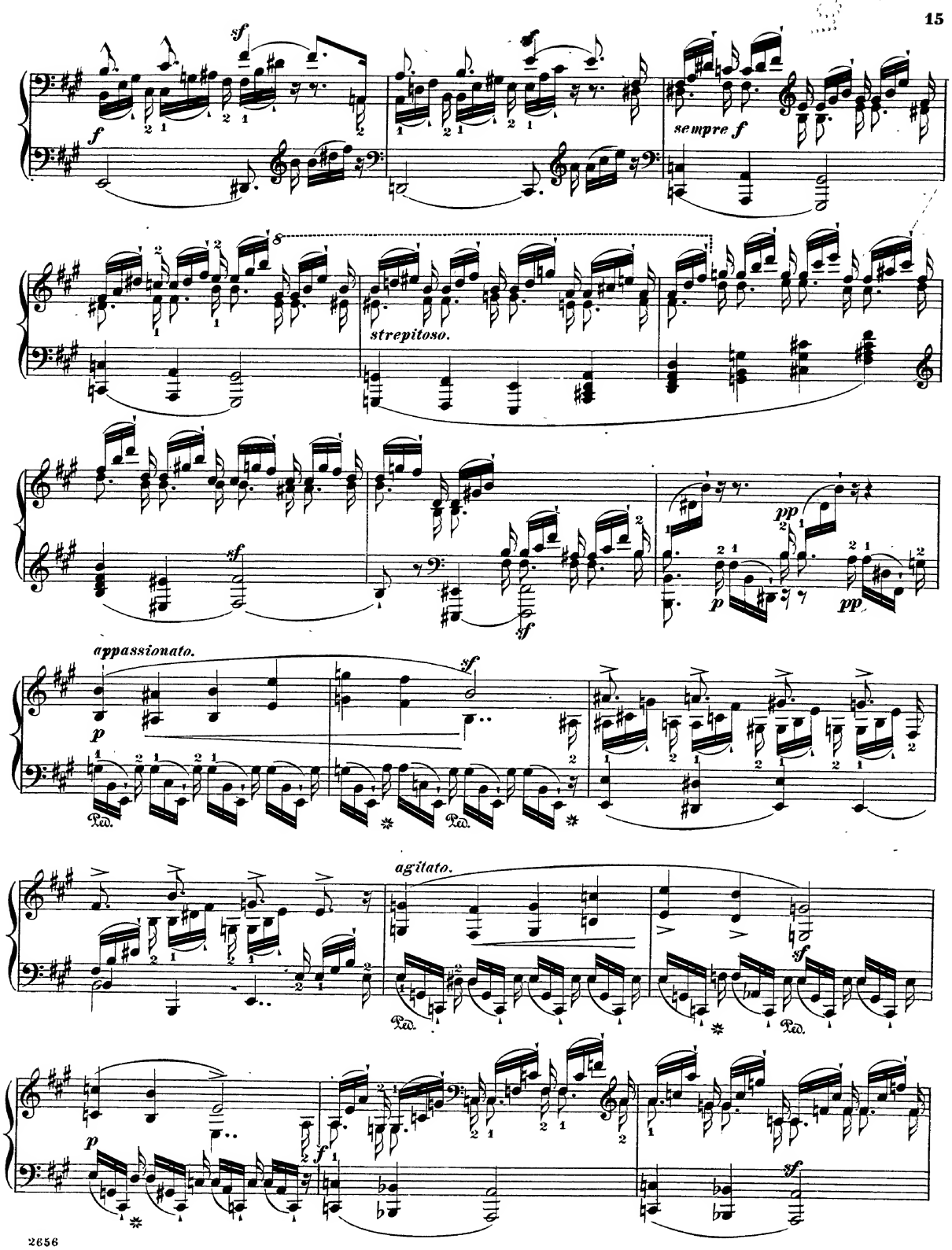
(JUNO.)

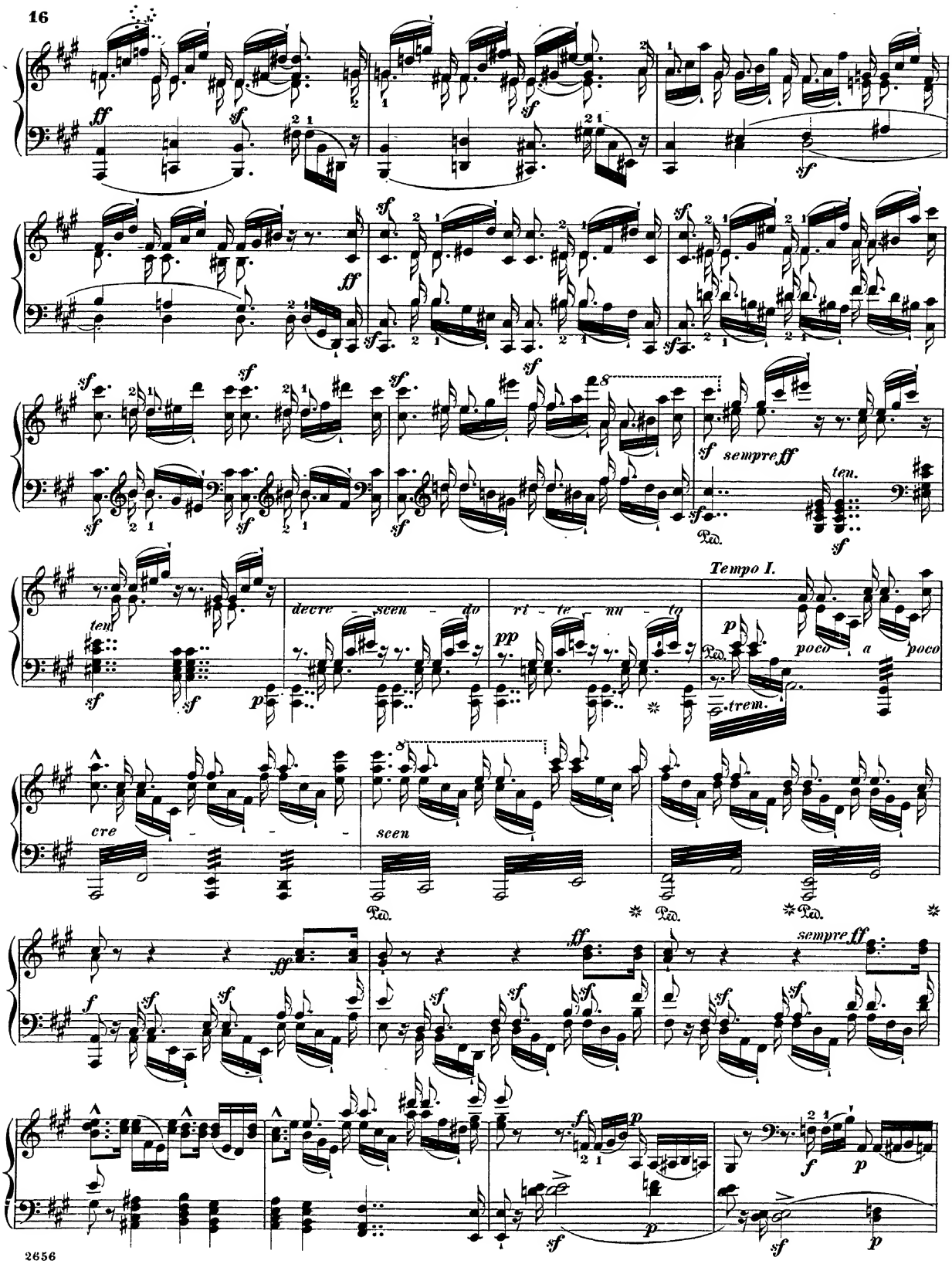
Allegro maestoso. (♩ = 112.)

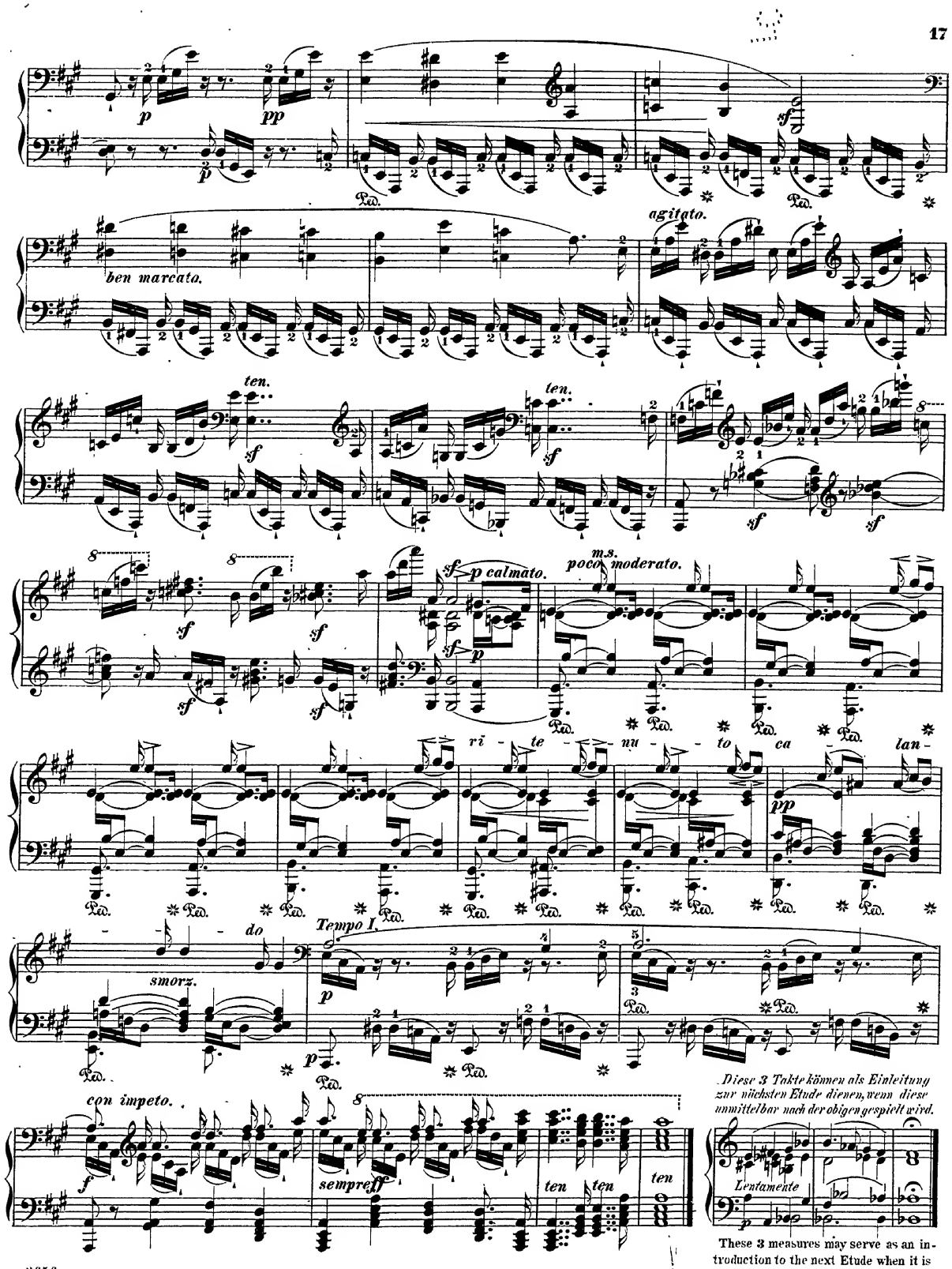
energico.

4.




sf
f
sempre f
8
strepitoso.
sf
pp
p
pp
appassionato.
p
sf
Ped.
Ped.
agitato.
sf
Ped.
p
f
sf


sempre ff
ten.
decre - scen - do ri - te - nu - to
Tempo I.
poco a poco
trem.
cre - scen
sempre ff



Diese 3 Takte können als Einleitung zur nächsten Etude dienen, wenn diese unmittelbar nach der obigen gespielt wird.

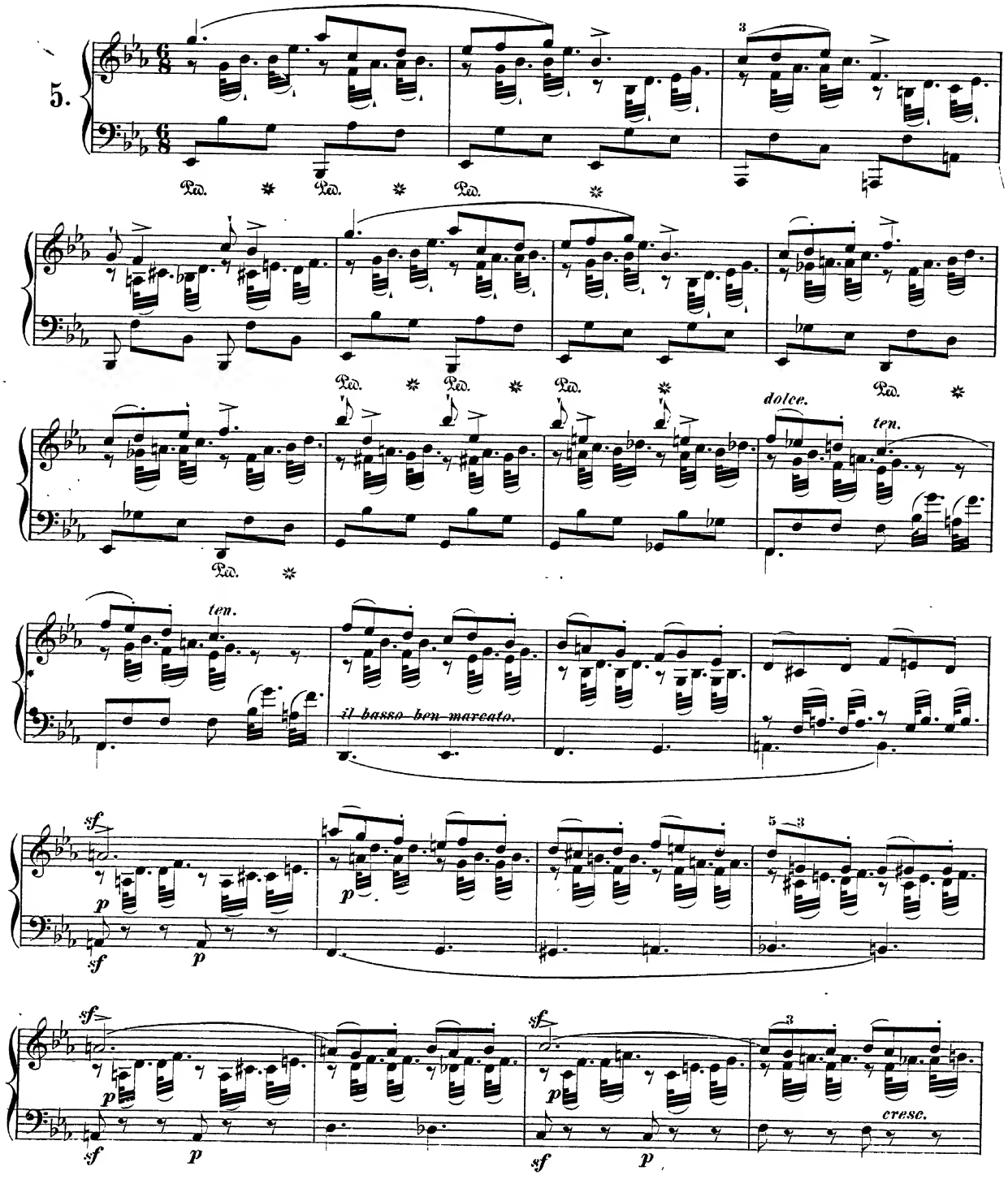
These 3 measures may serve as an introduction to the next Etude when it is played immediately after this.

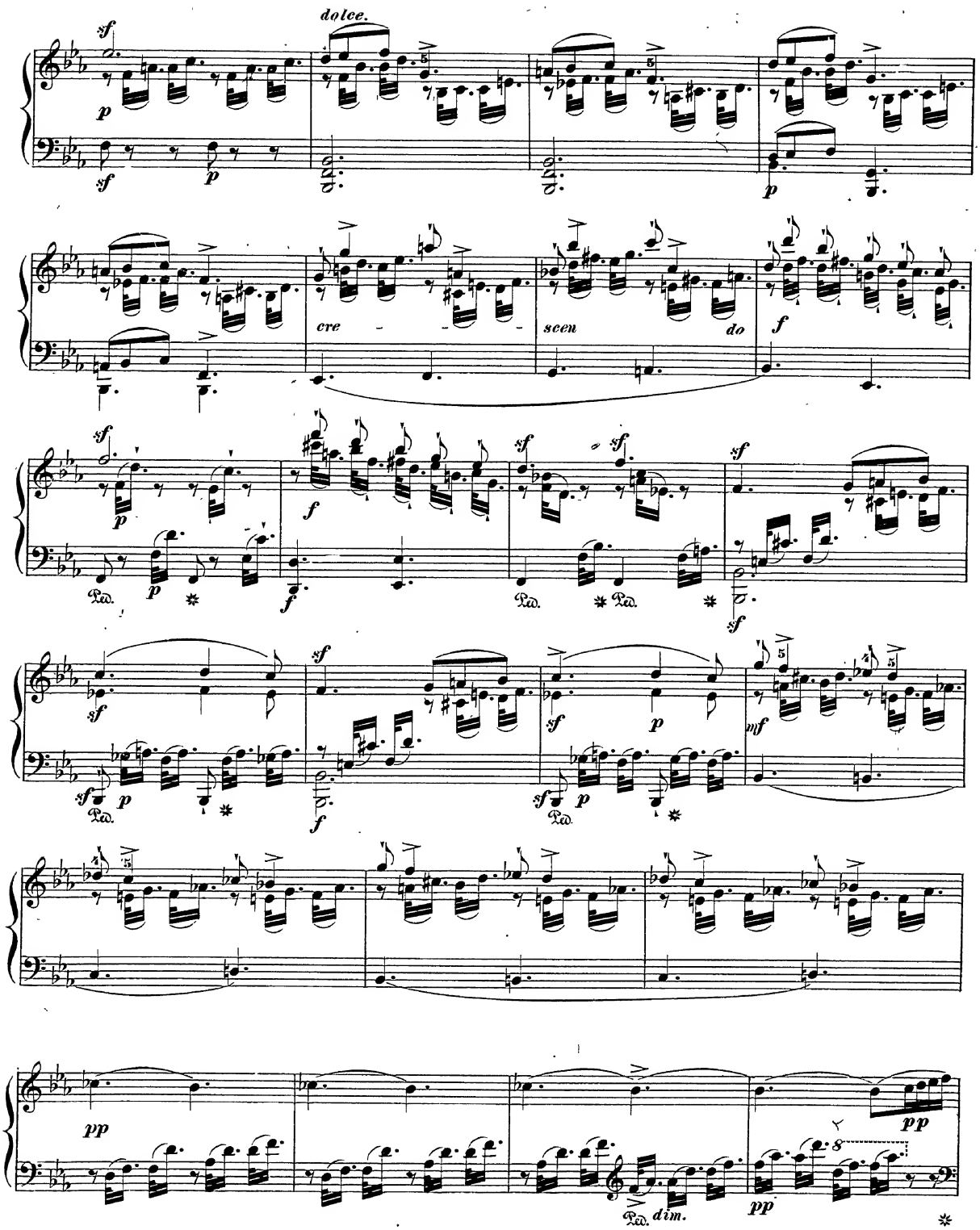
FAIRY TALE.

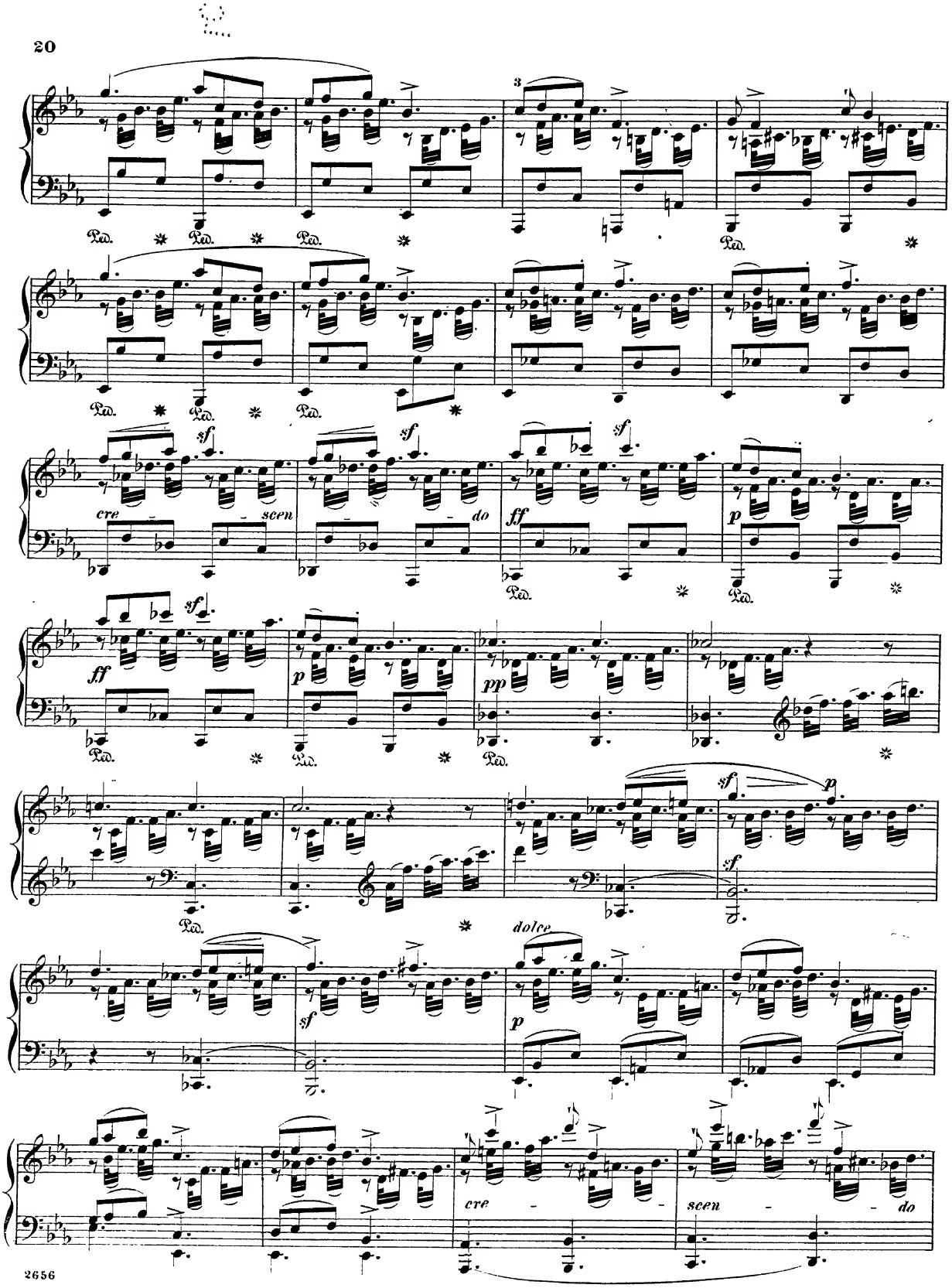
(KINDERMÄHRCHEN.)

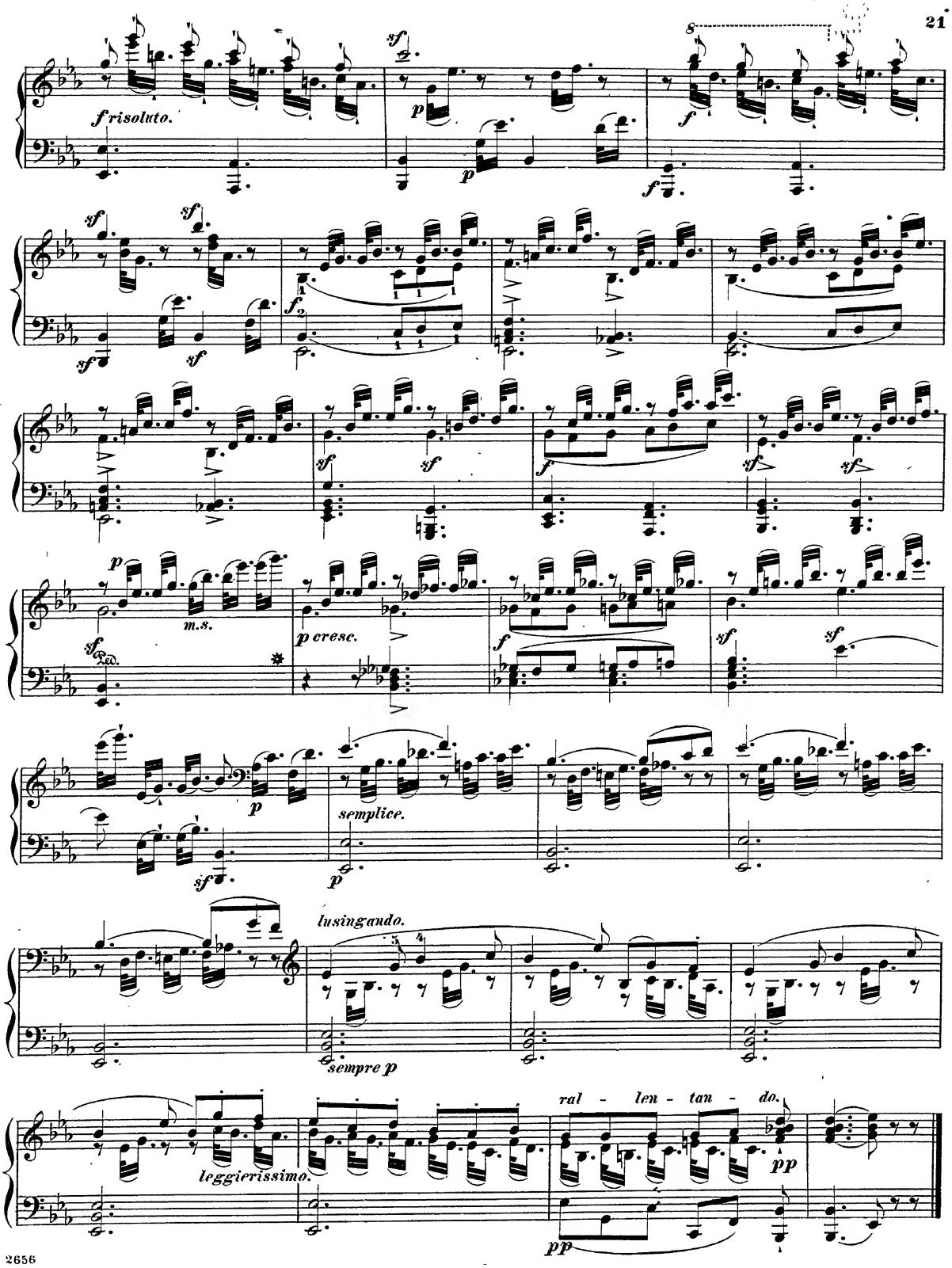
Allegretto grazioso. (♩.=76.)

5.




dolce.
cre
scen
do
dim.

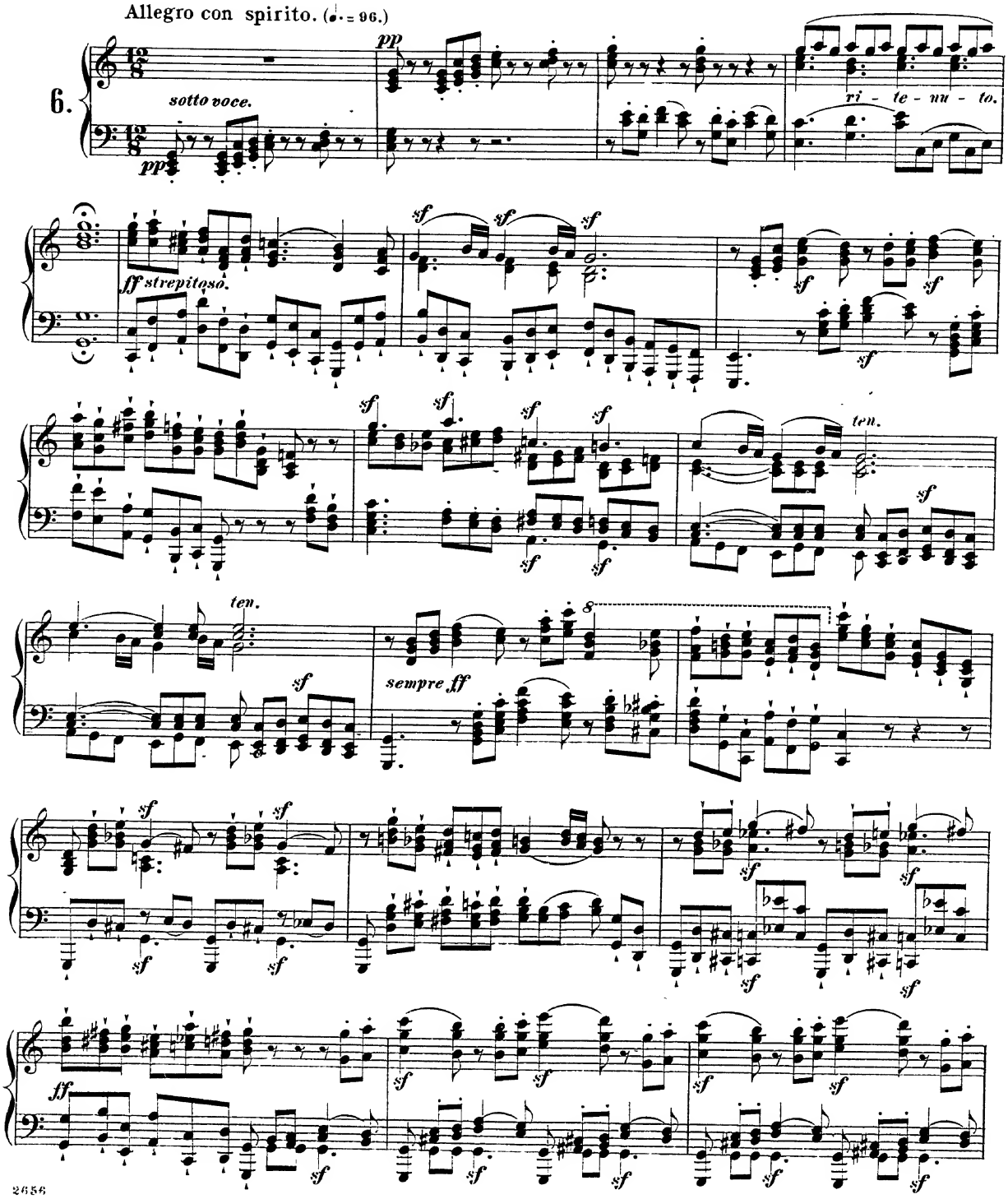

Ped.
sf
cre - scen - do
ff
p
pp
dolce
cre - scen - do

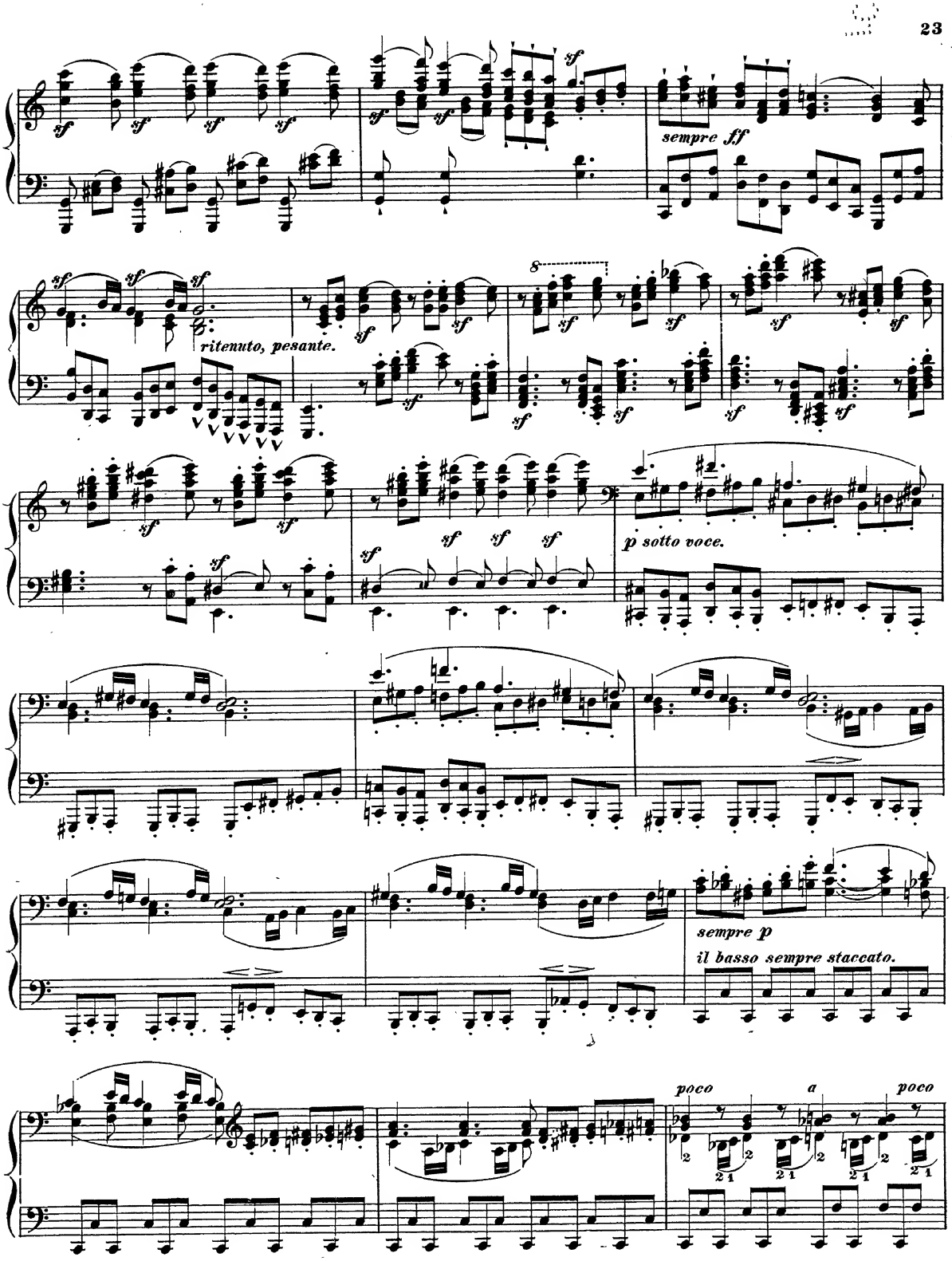

f risoluto.
sf
p
f
m.s.
p cresc.
semplice.
lusingando.
sempre p
leggierissimo.
ral - len - tan - do.
pp

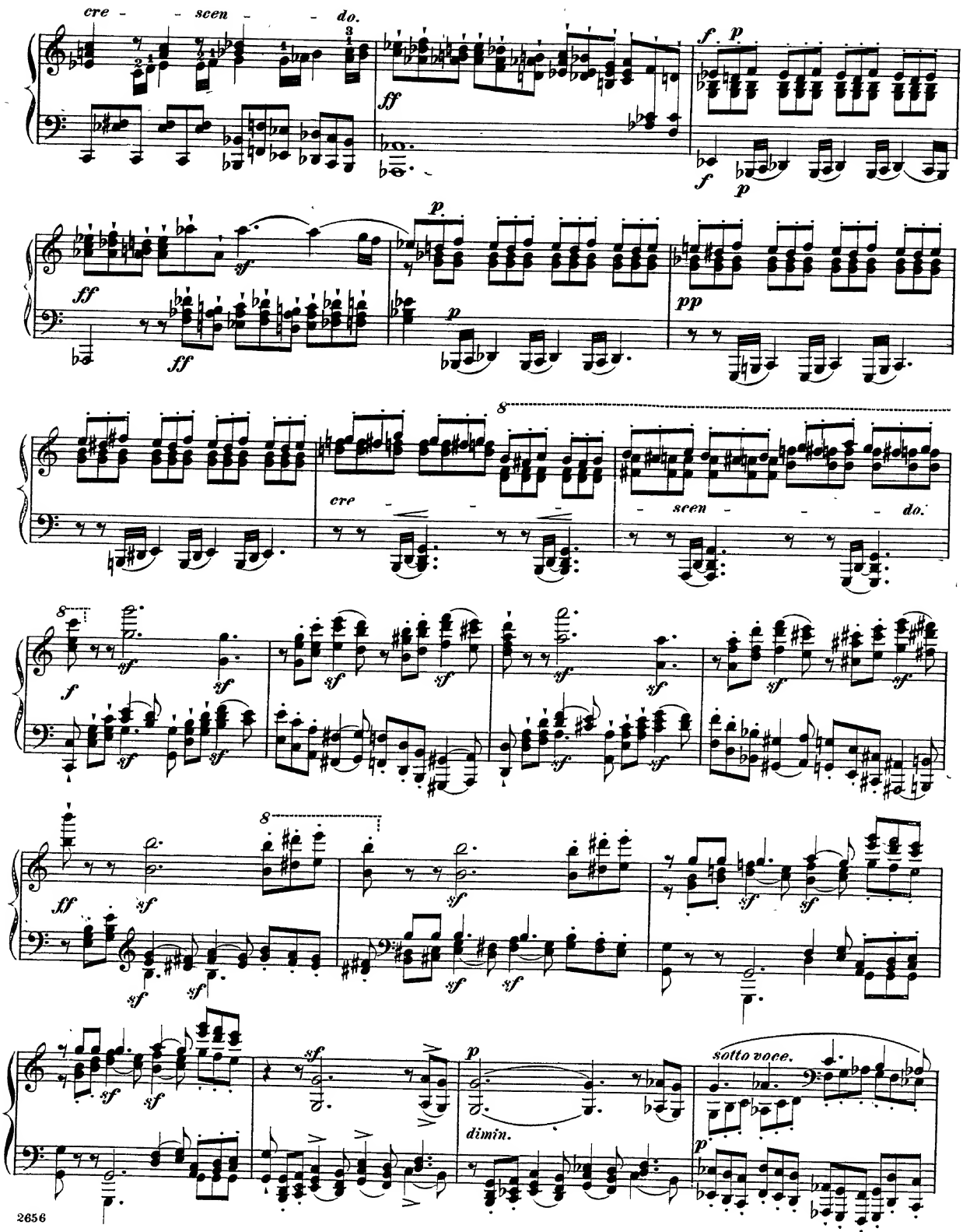
BACCHANAL.

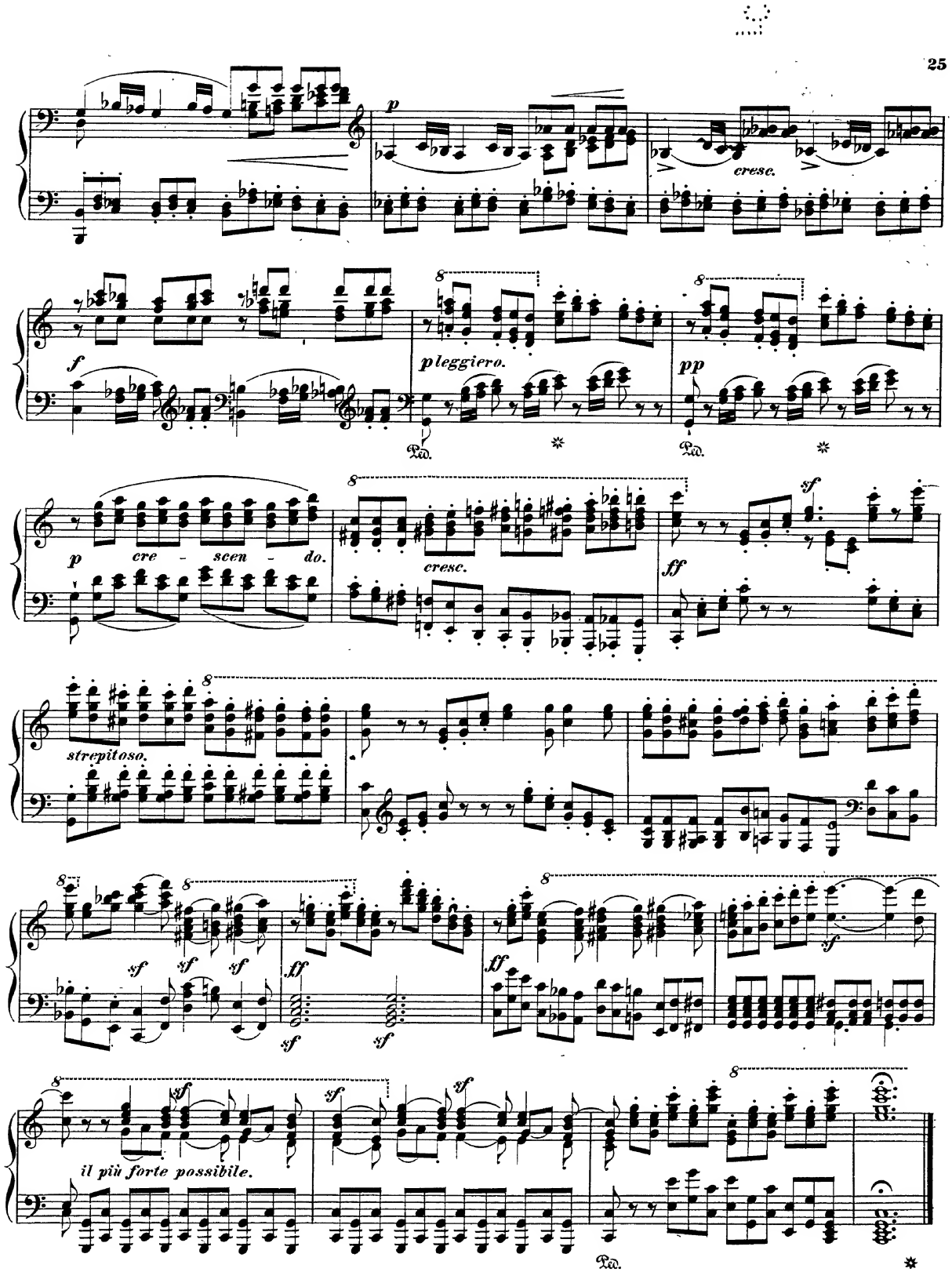
(BACCHANAL.)

Allegro con spirito. (♩. = 96.)




sempre ff
ritenuto, pesante.
p sotto voce.
sempre p
il basso sempre staccato.
poco
a
poco


cre - - scen - - do.
ff
f p
f p
ff
sf
p
ff
p
pp
cre - - - - scen - - - do.
f
sf
ff
sf
p
dimin.
sotto voce.
p

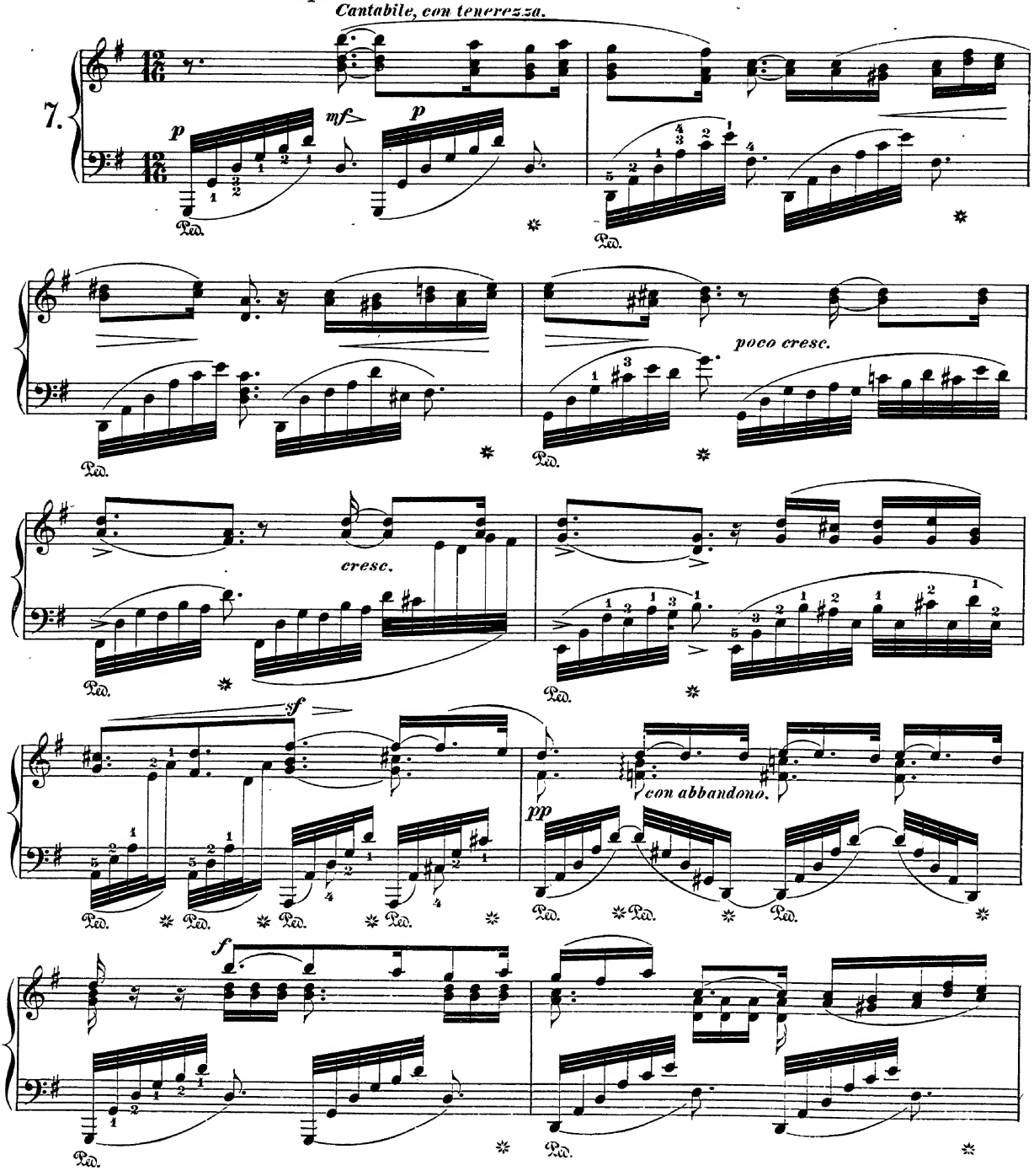

p
cresc.
f
pleggiero.
pp
Ped.
p
cre - scen - do.
cresc.
ff
sf
strepitoso.
sf
ff
il più forte possibile.

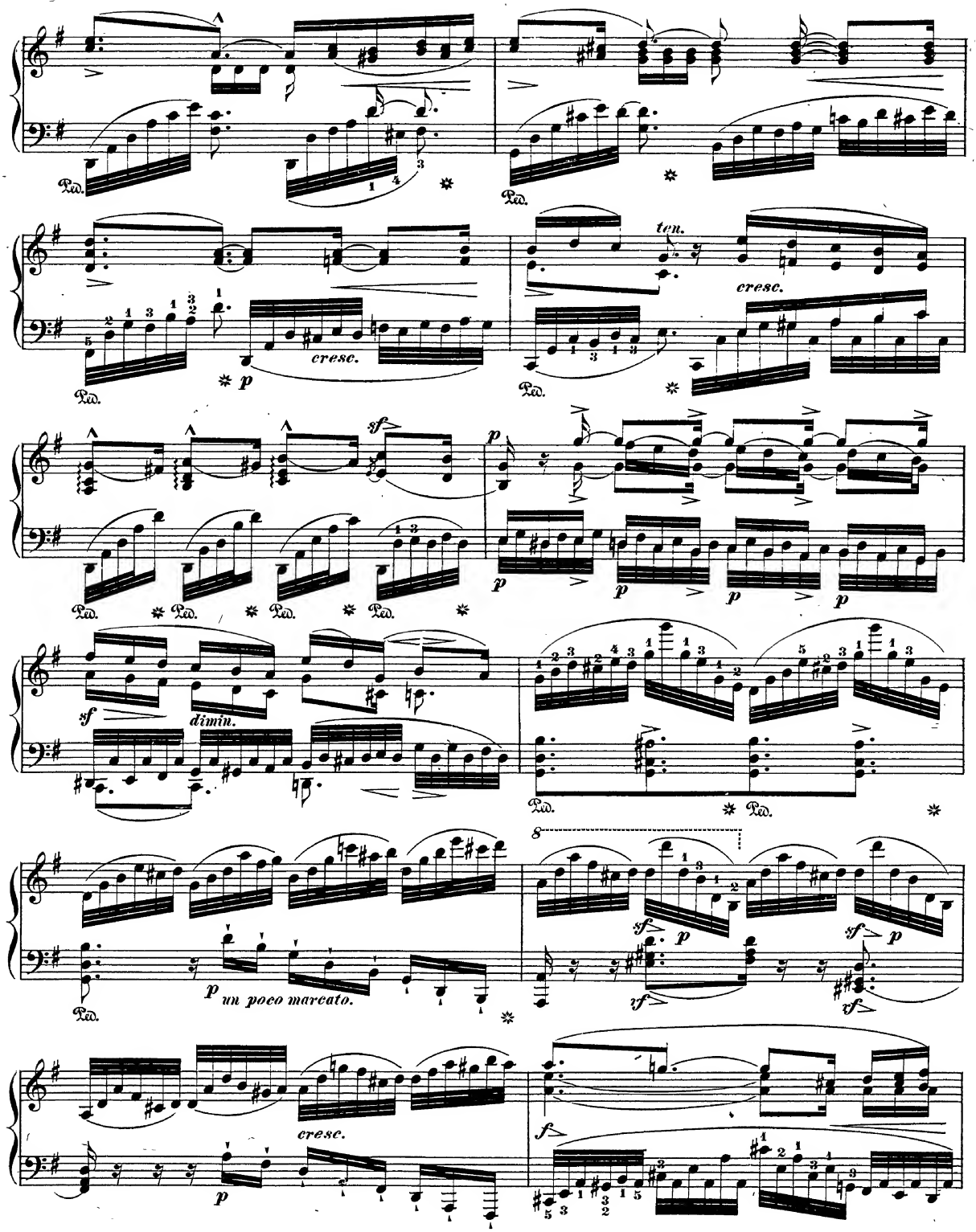
TENDERNESS.

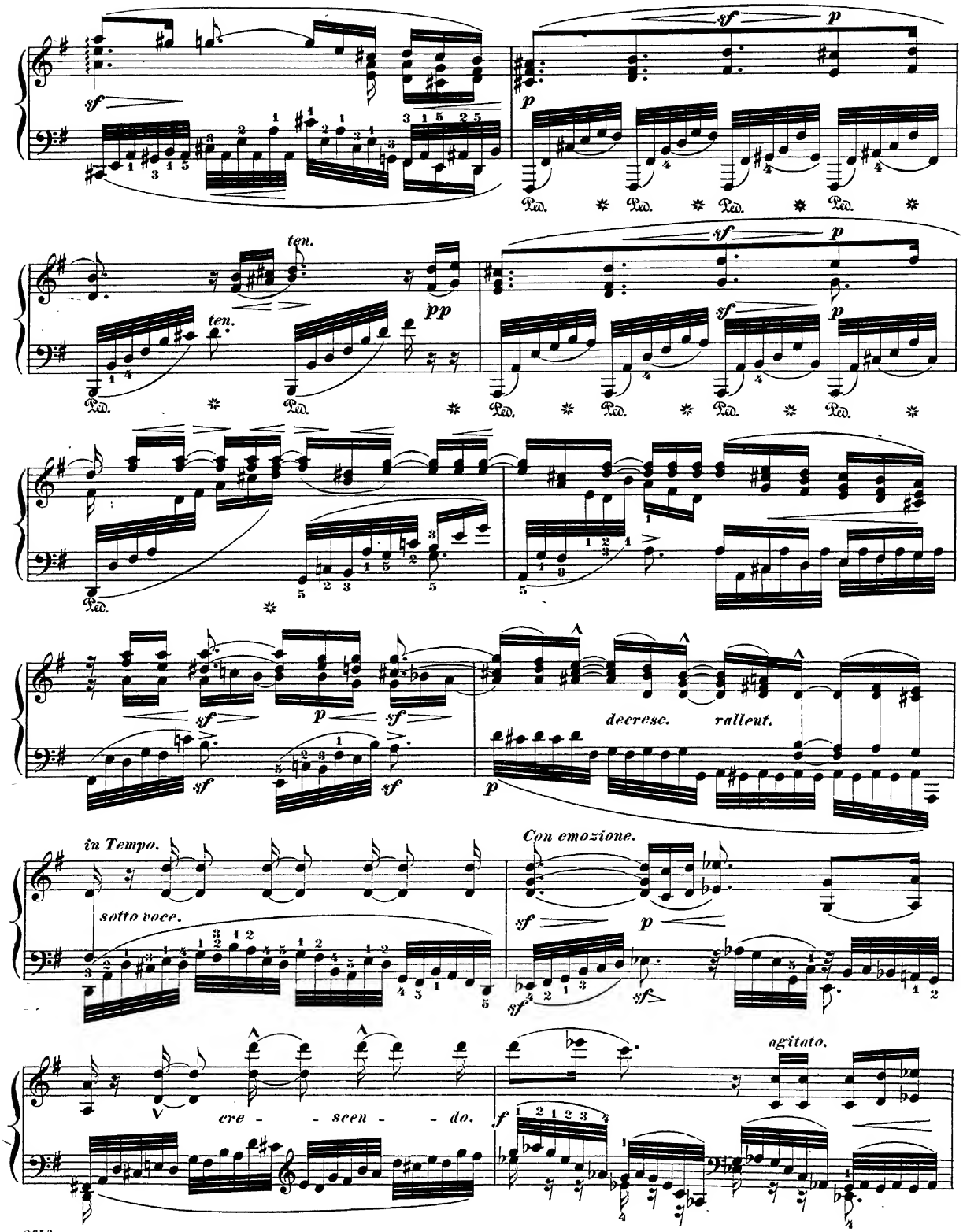
(ZÄRTLICHKEIT.)

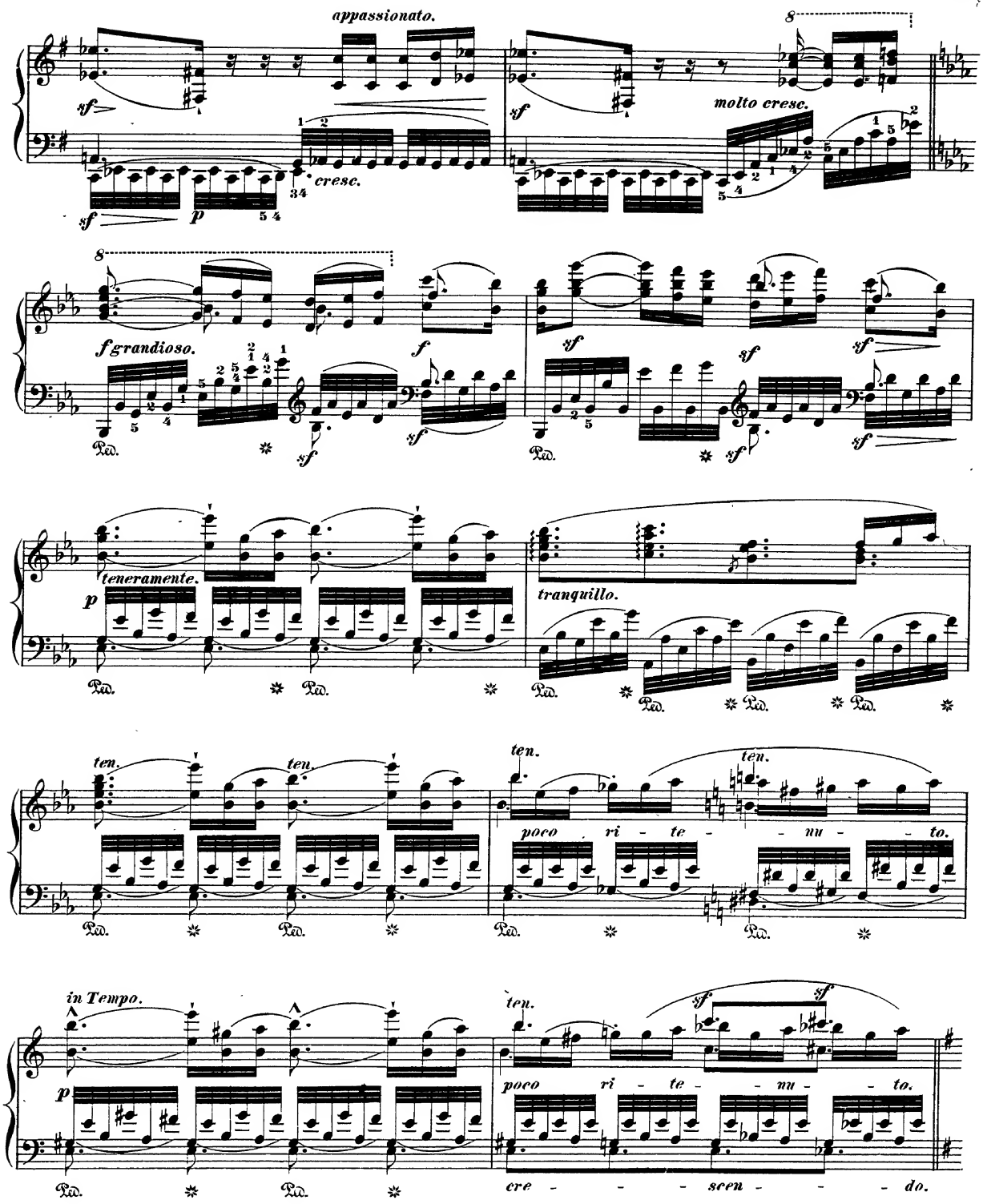
Andante molto espressivo. (♪. = 69.)

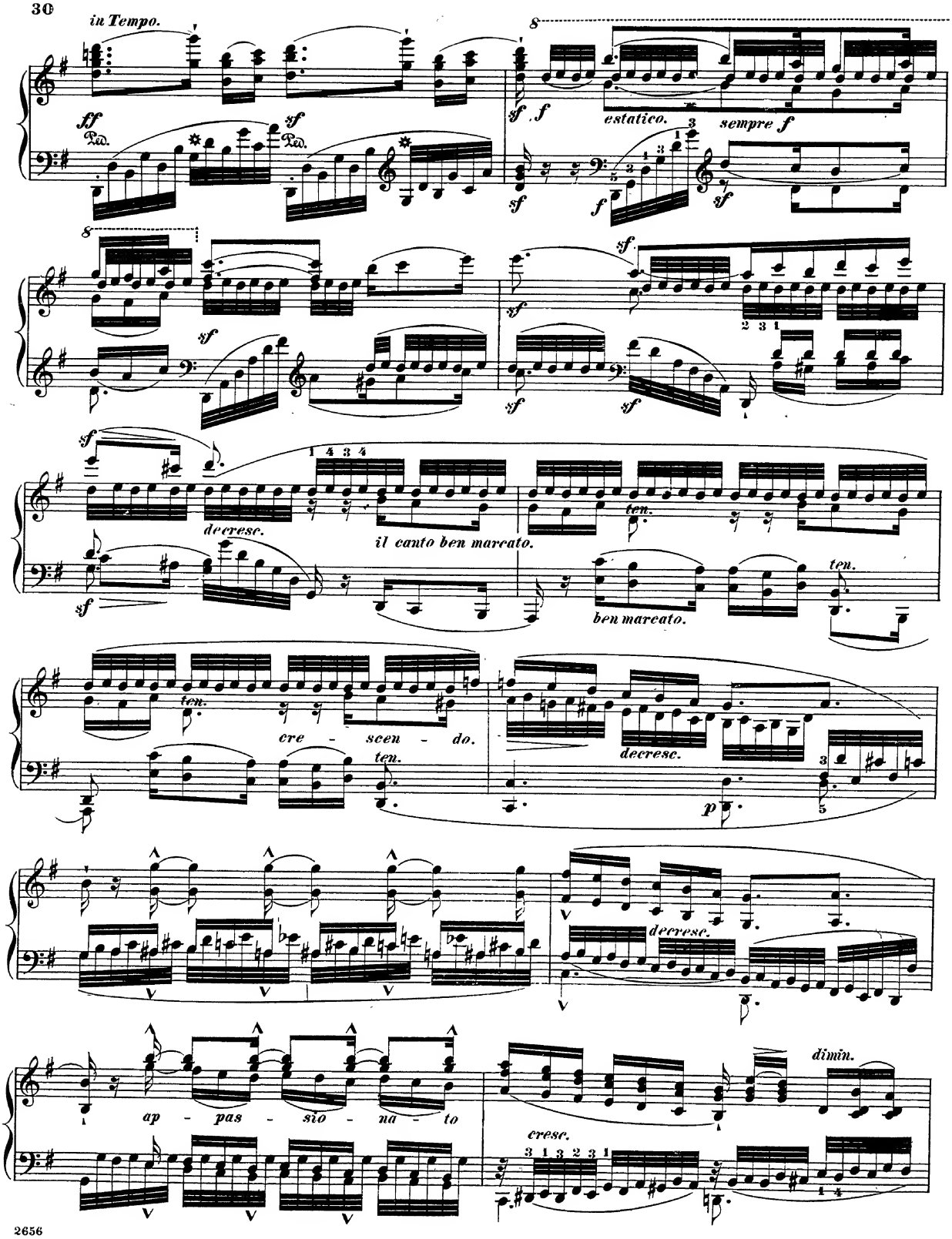
Cantabile, con tenerezza.

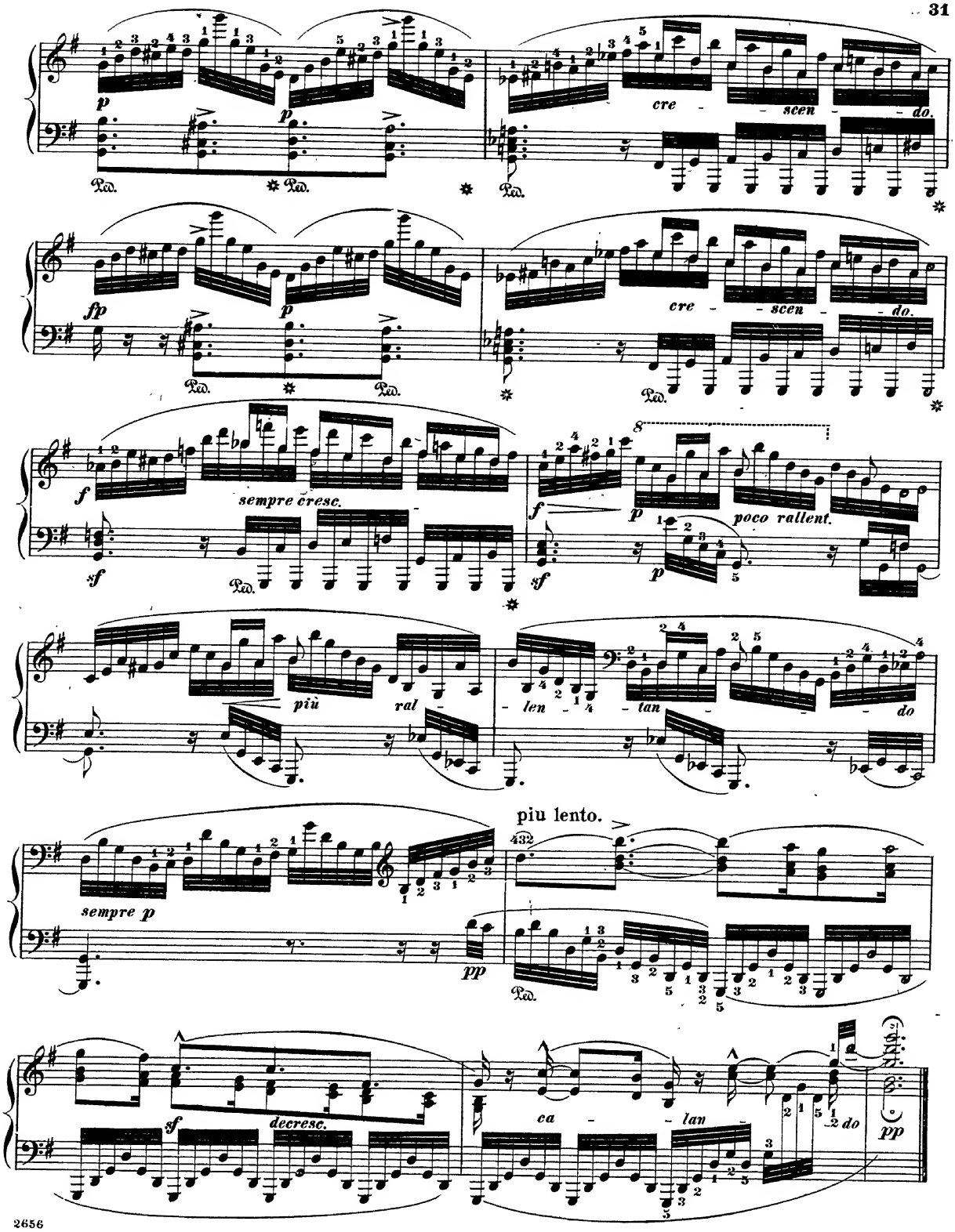



Ped.
ten.
cresc.
sf
p
dimin.
un poco marcato.
8
vf
f


sf
p
Ped.
ten.
pp
decresc.
rallent.
in Tempo.
sotto voce.
Con emozione.
cre - scen - do.
agitato.


appassionato.
molto cresc.
cresc.
fgrandioso.
teneramente.
tranquillo.
ten.
poco ri - te - nu - to.
in Tempo.
cre - - - scen - - - do.


in Tempo.
ff
sf
Ped.
estatico.
sempre f
decresc.
il canto ben marcato.
ten.
ben marcato.
cre - scen - do.
decresc.
p
ap - pas - sio - na - to
cresc.
dimin.

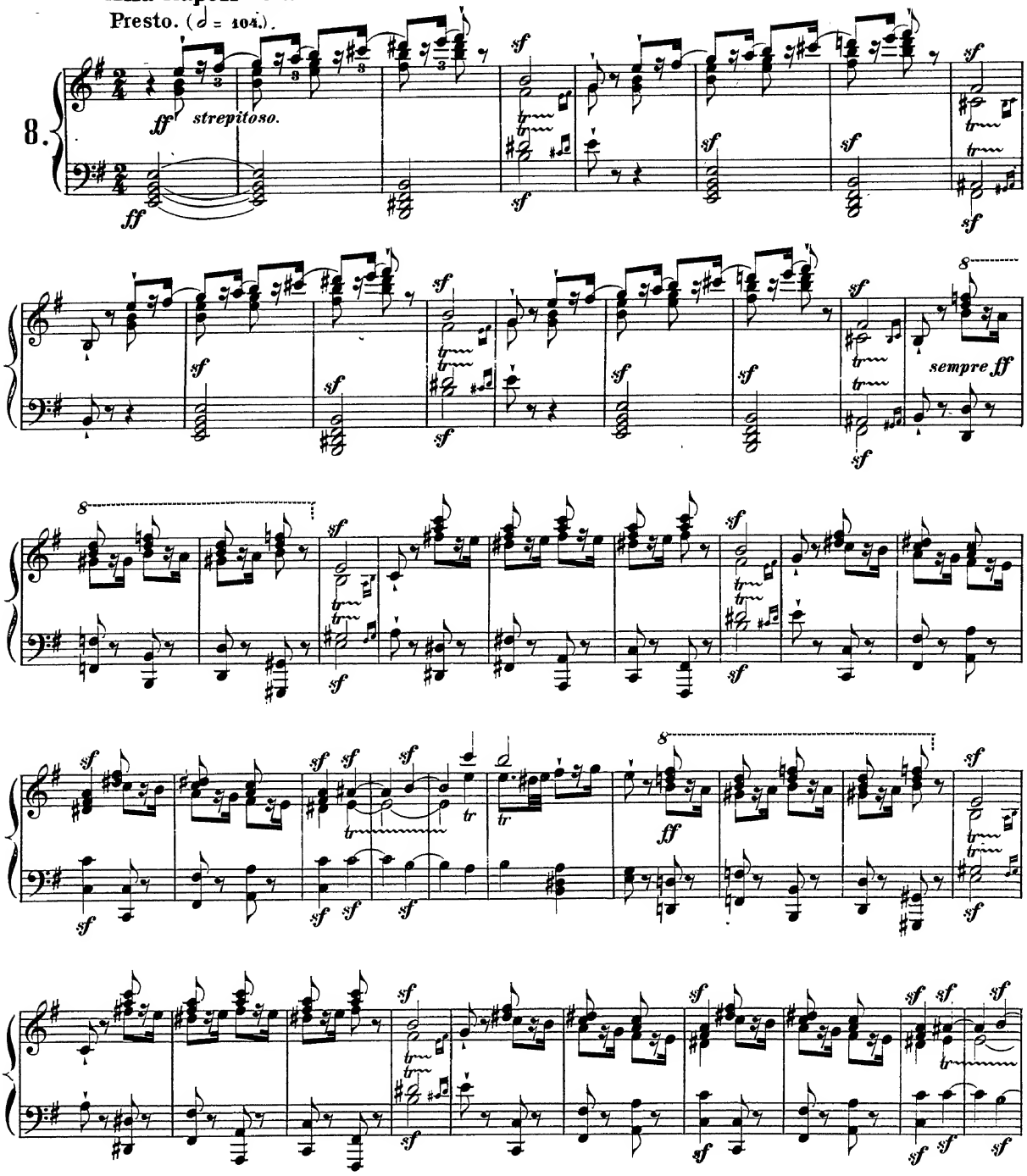

p
Ped.
cre - scen - do.
fp
sempre cresc.
f
sf
poco rallent.
più ral - len - tan - do
piu lento.
sempre p
pp
decresc.
ca - lan - do
pp

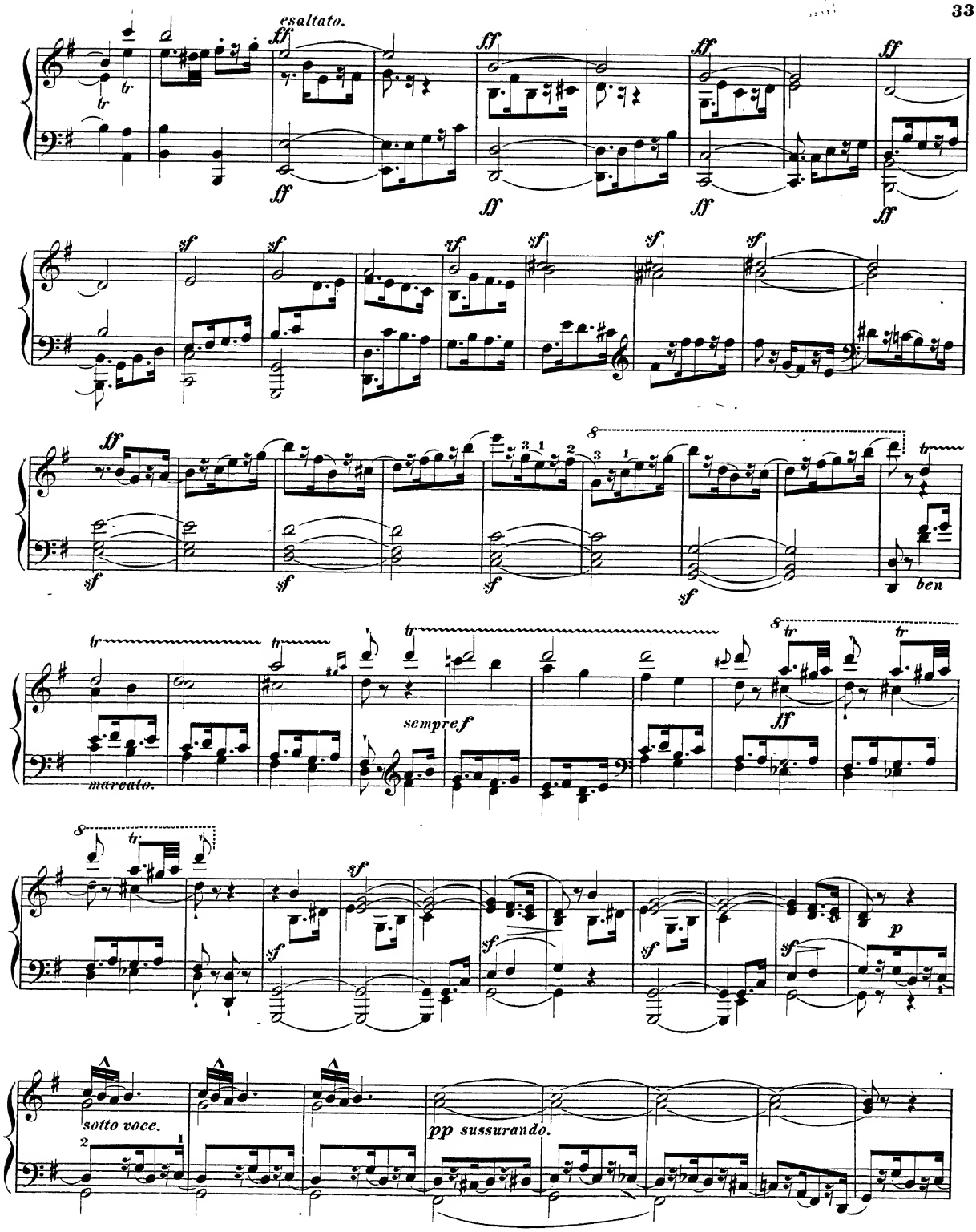
CARNIVAL SCENES

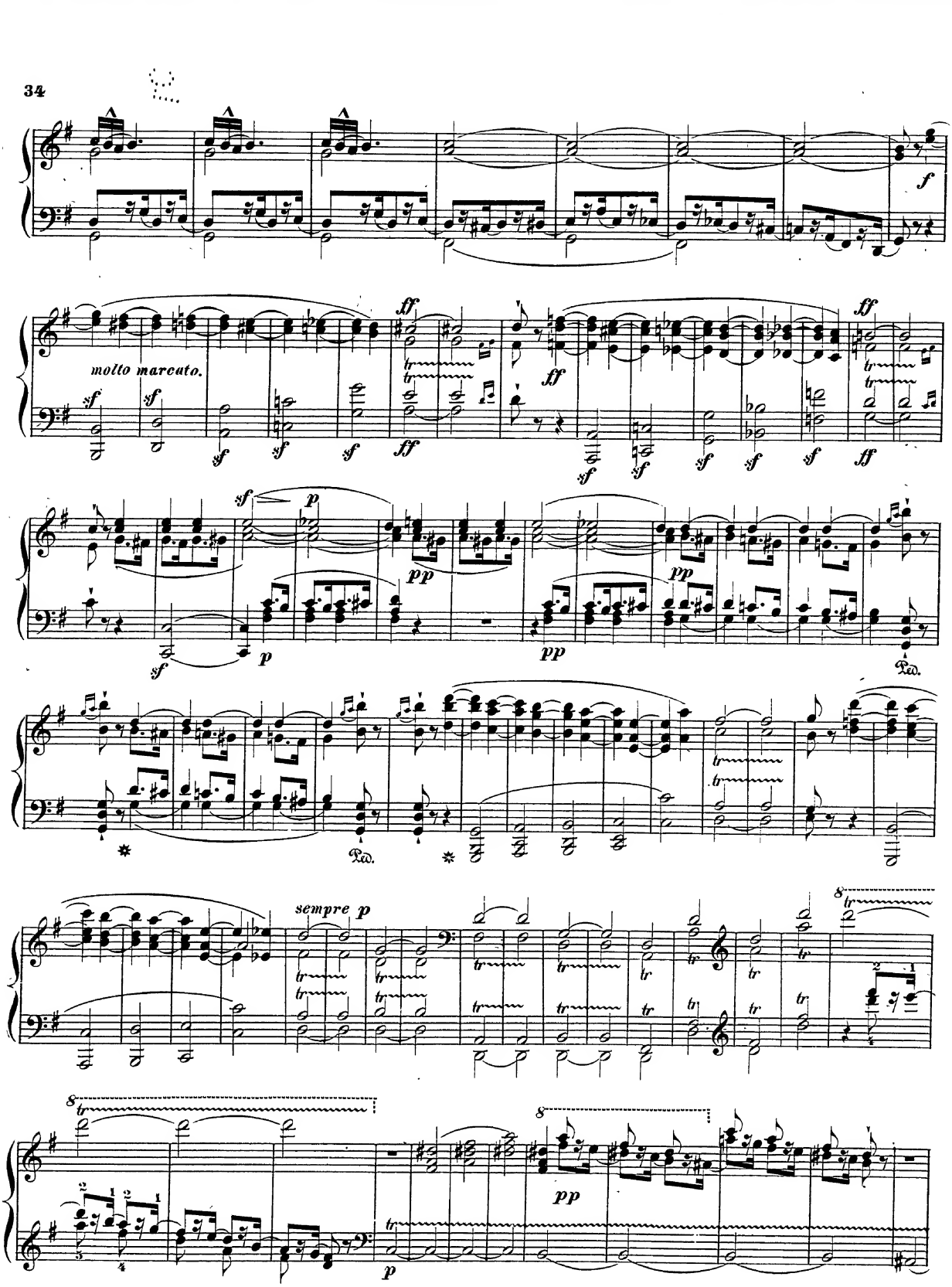
(VOLKSFEST-SCENEN.)

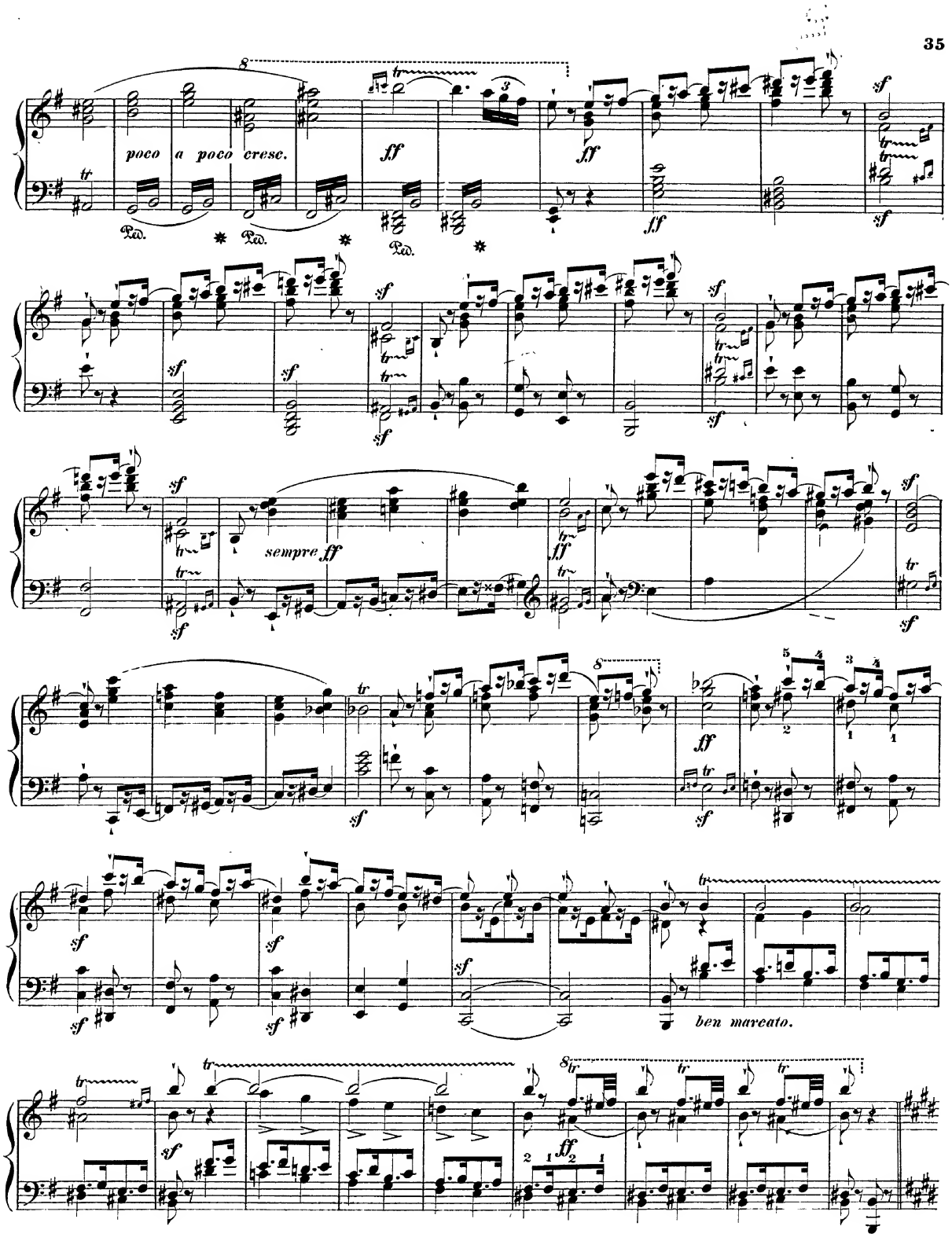
Alla Napolitana.

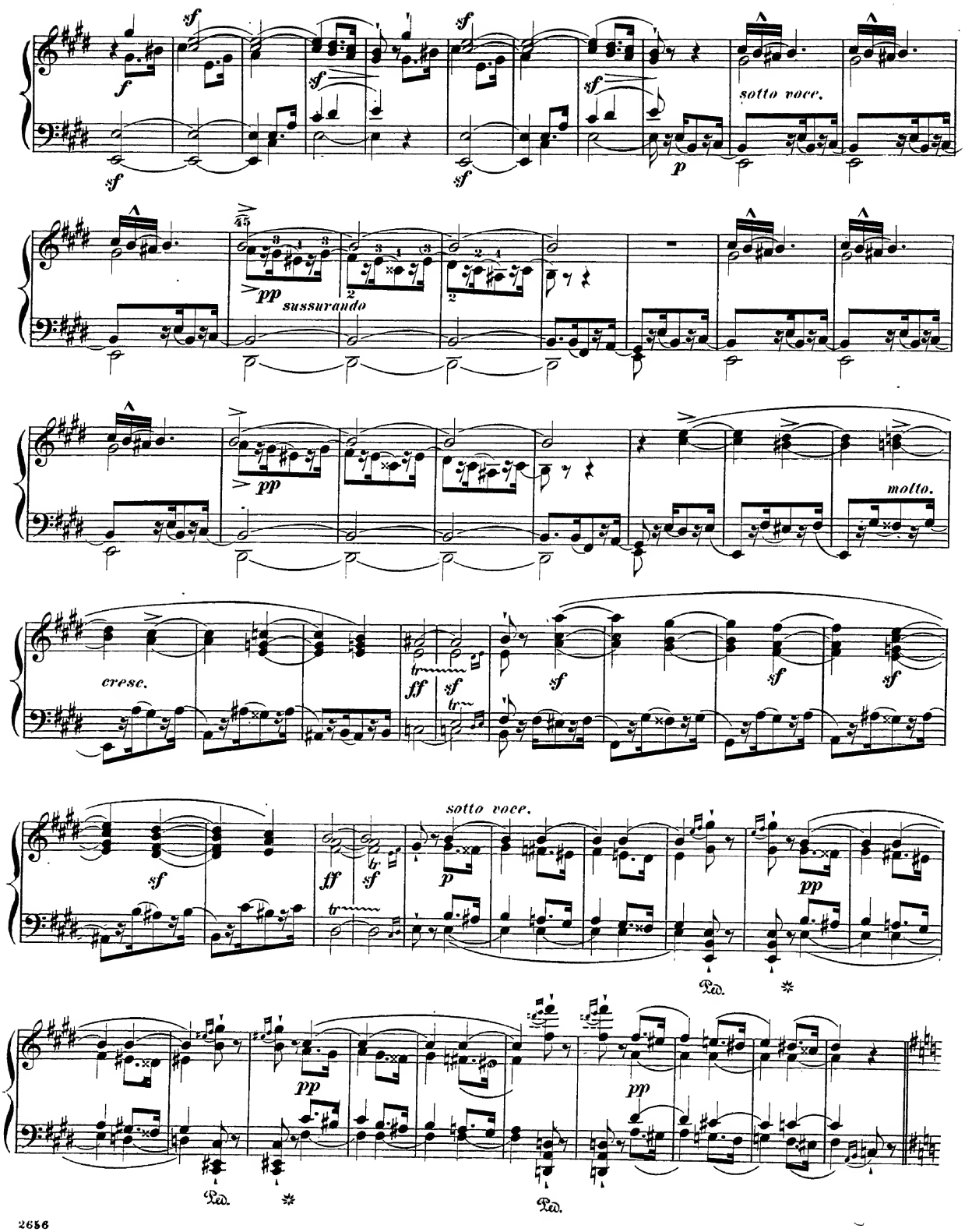
Presto. (𝅗𝅥 = 104.)

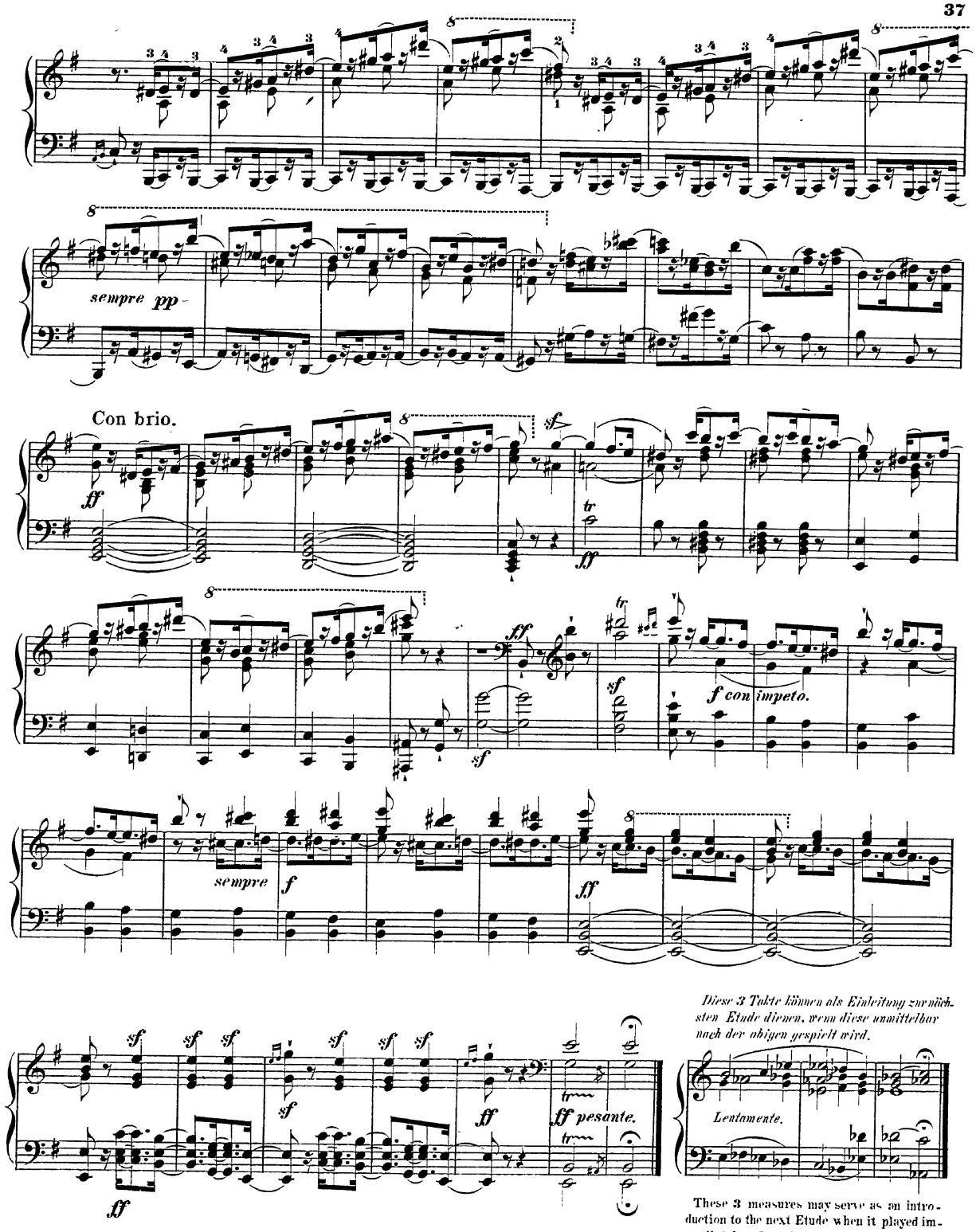



esaltato.
ff
sf
ben
sempre f
marcato.
p
sotto voce.
pp sussurando.


molto marcato.
sempre p
Ped.


poco a poco cresc.
ff
sempre ff
ben marcato.


sf
f
sotto voce.
p
pp
sussurando
molto.
cresc.
ff
sotto voce.
Ped.

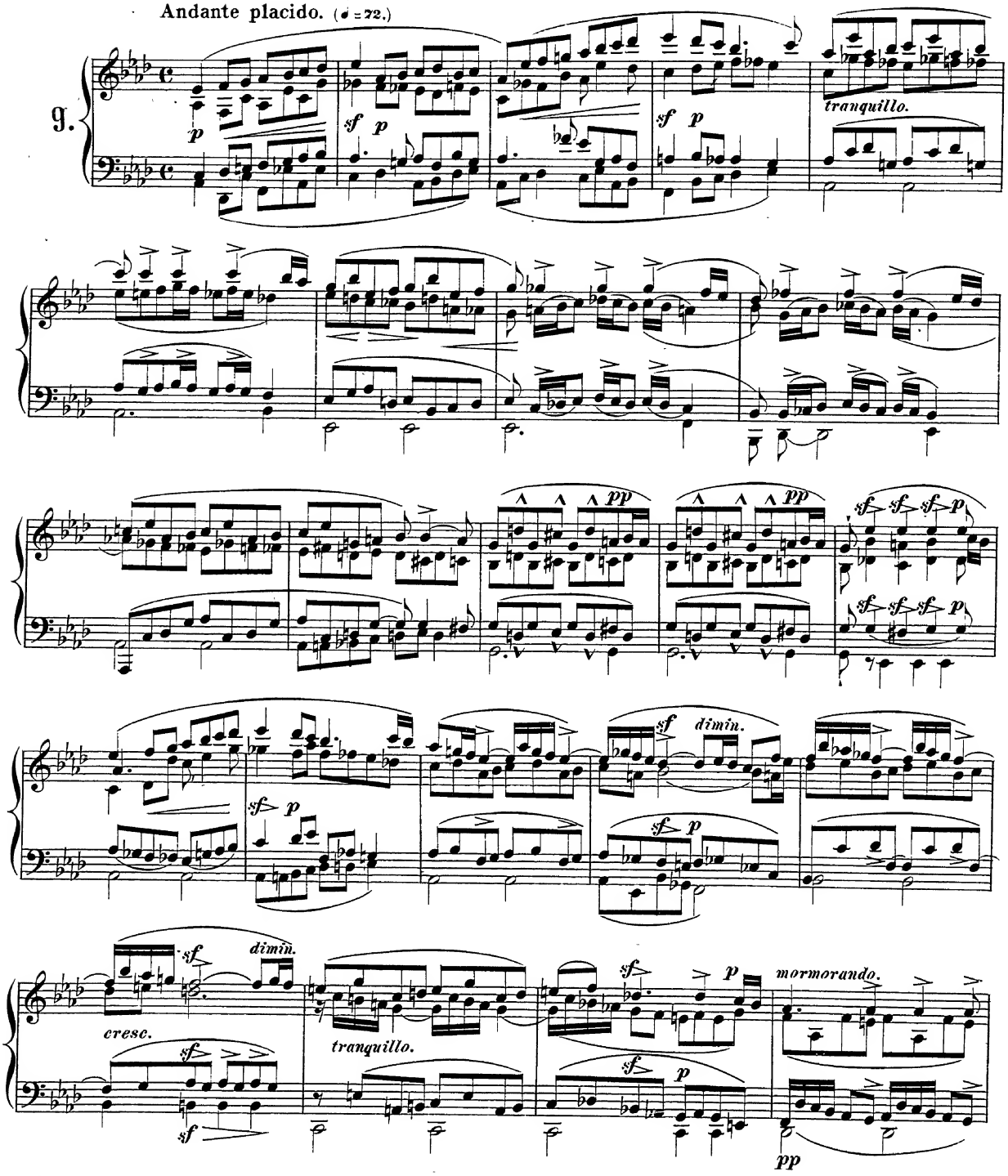


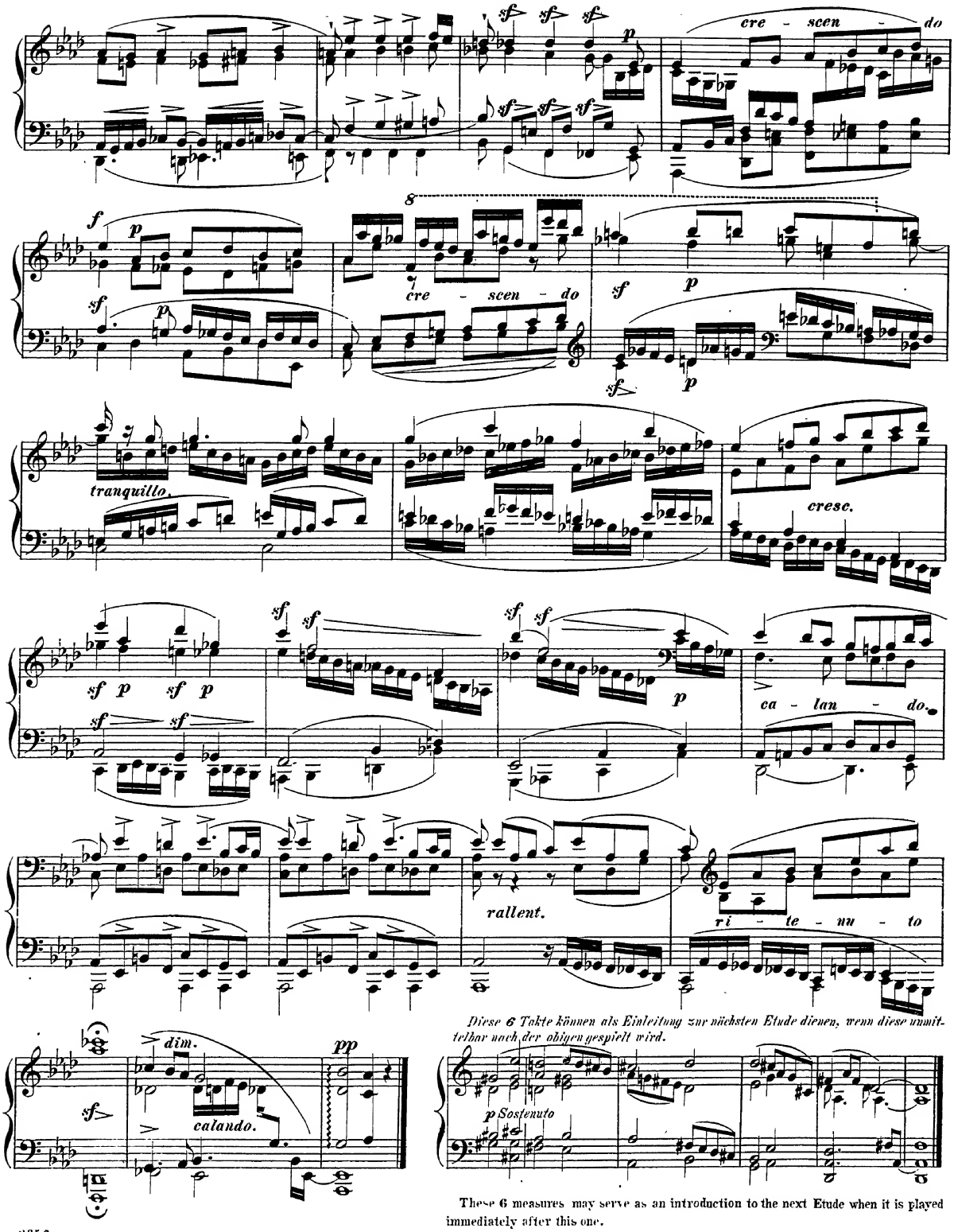
These 3 measures may serve as an introduction to the next Etude when it played immediately after this one.

MOONLIGHT AT THE SEASHORE.

(Mondnacht am See-Gestade.)

Andante placido. (♩ = 72.)





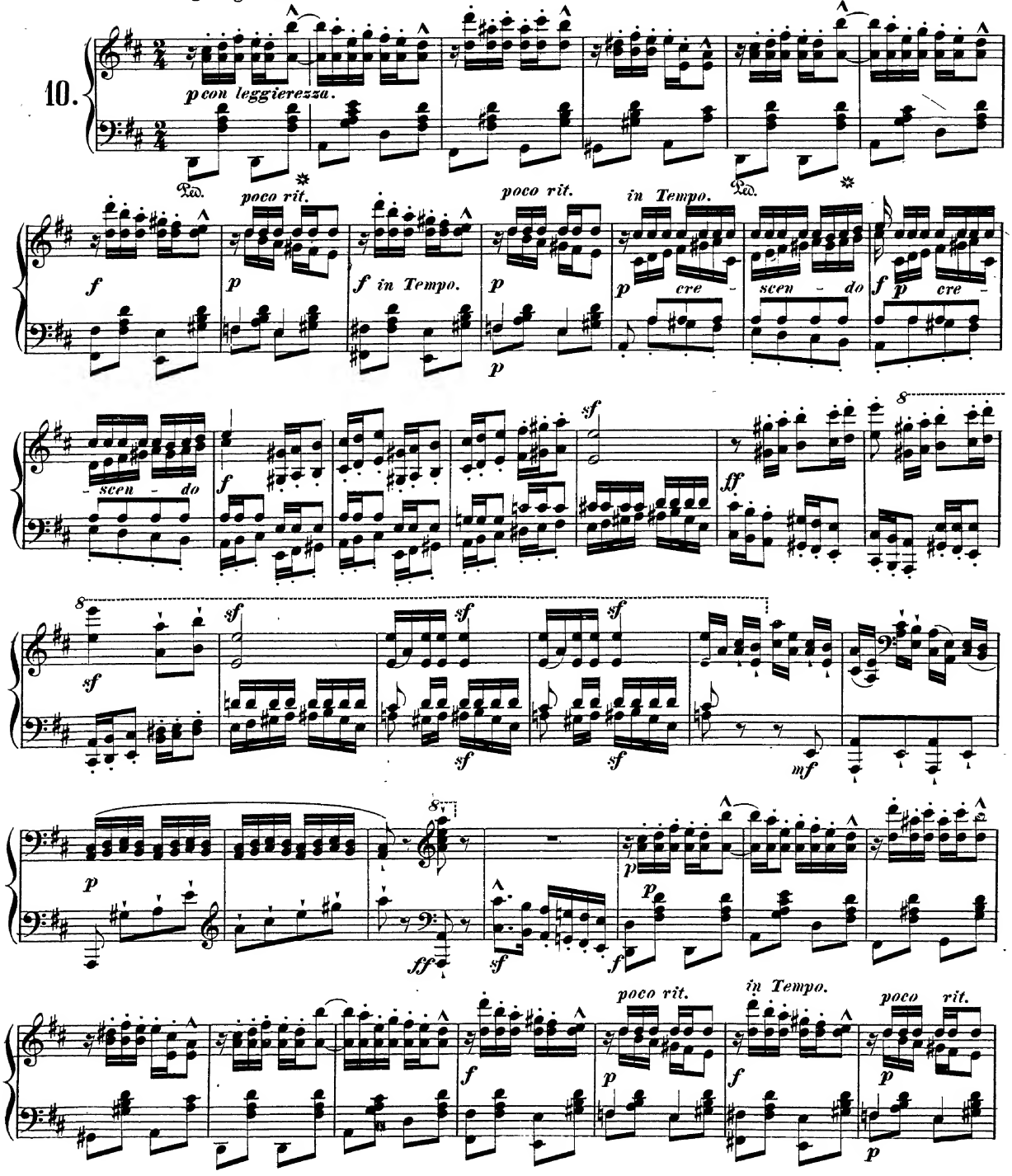
Diese 6 Takte können als Einleitung zur nächsten Etude dienen, wenn diese unmittelbar nach der obigen gespielt wird.

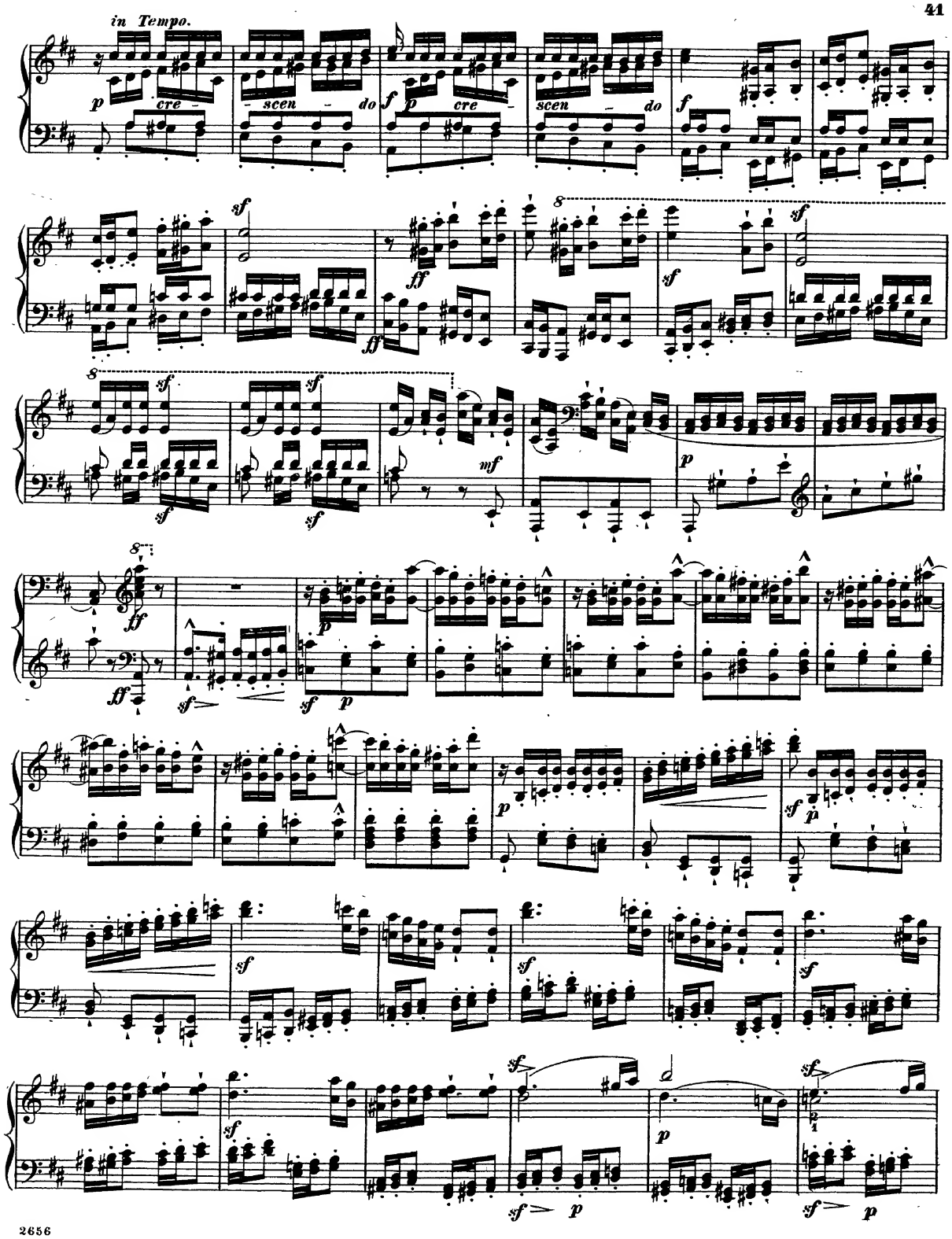
These 6 measures may serve as an introduction to the next Etude when it is played immediately after this one.

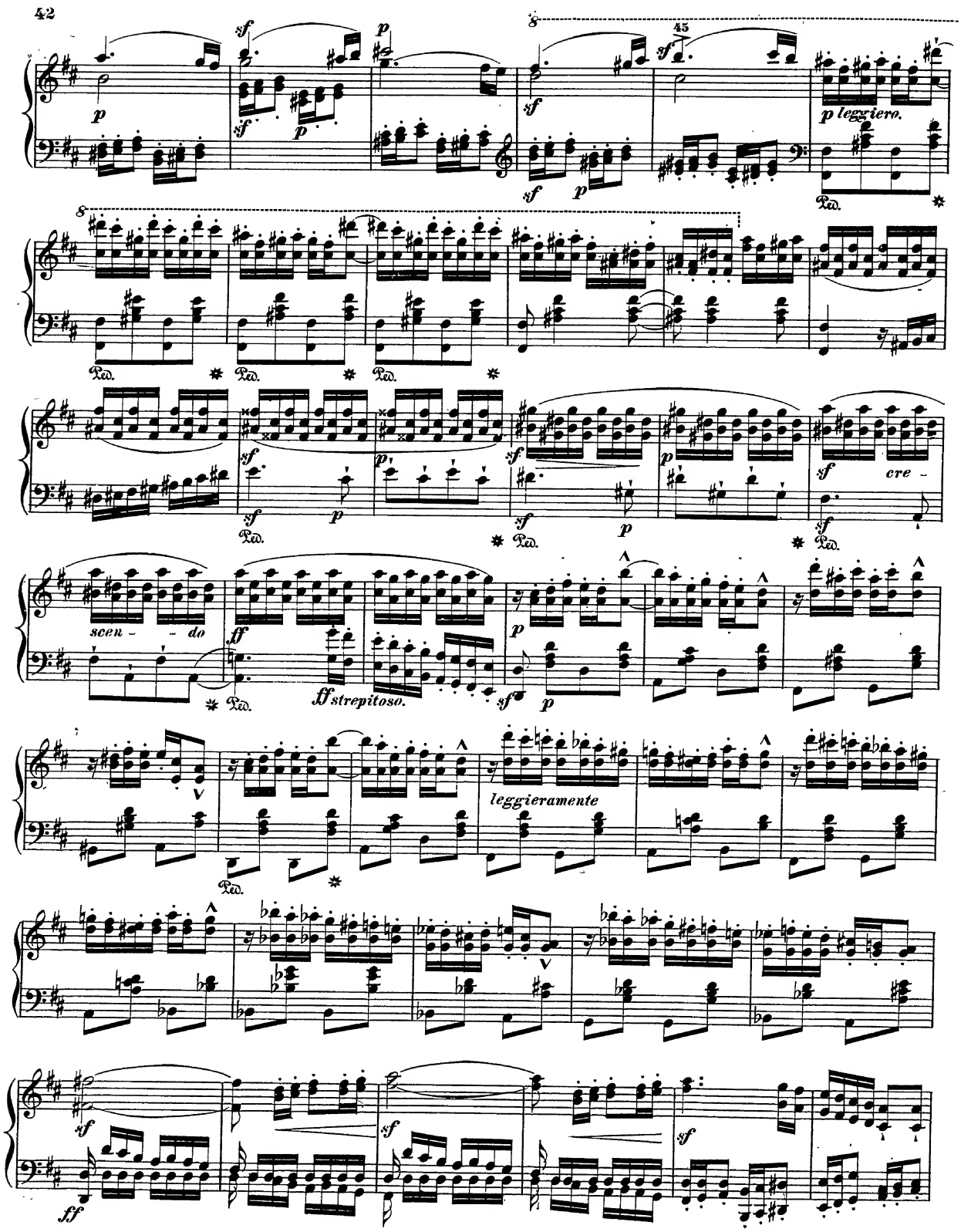
TERPSICHORE.

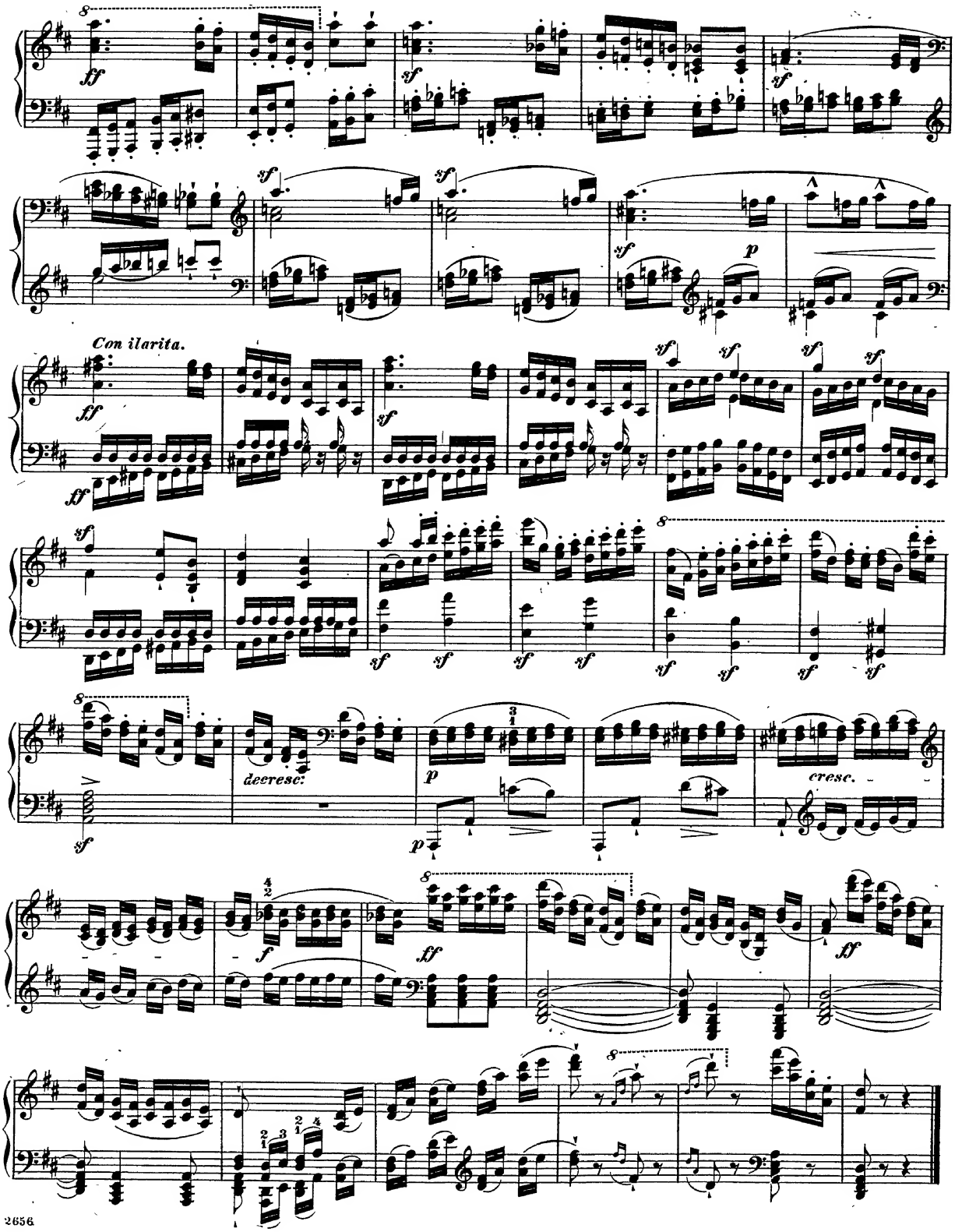
(TERPSICHORE.)

Allegro giocoso. (♩ = 116.)




in Tempo.
cre - scen - do
cre - scen - do

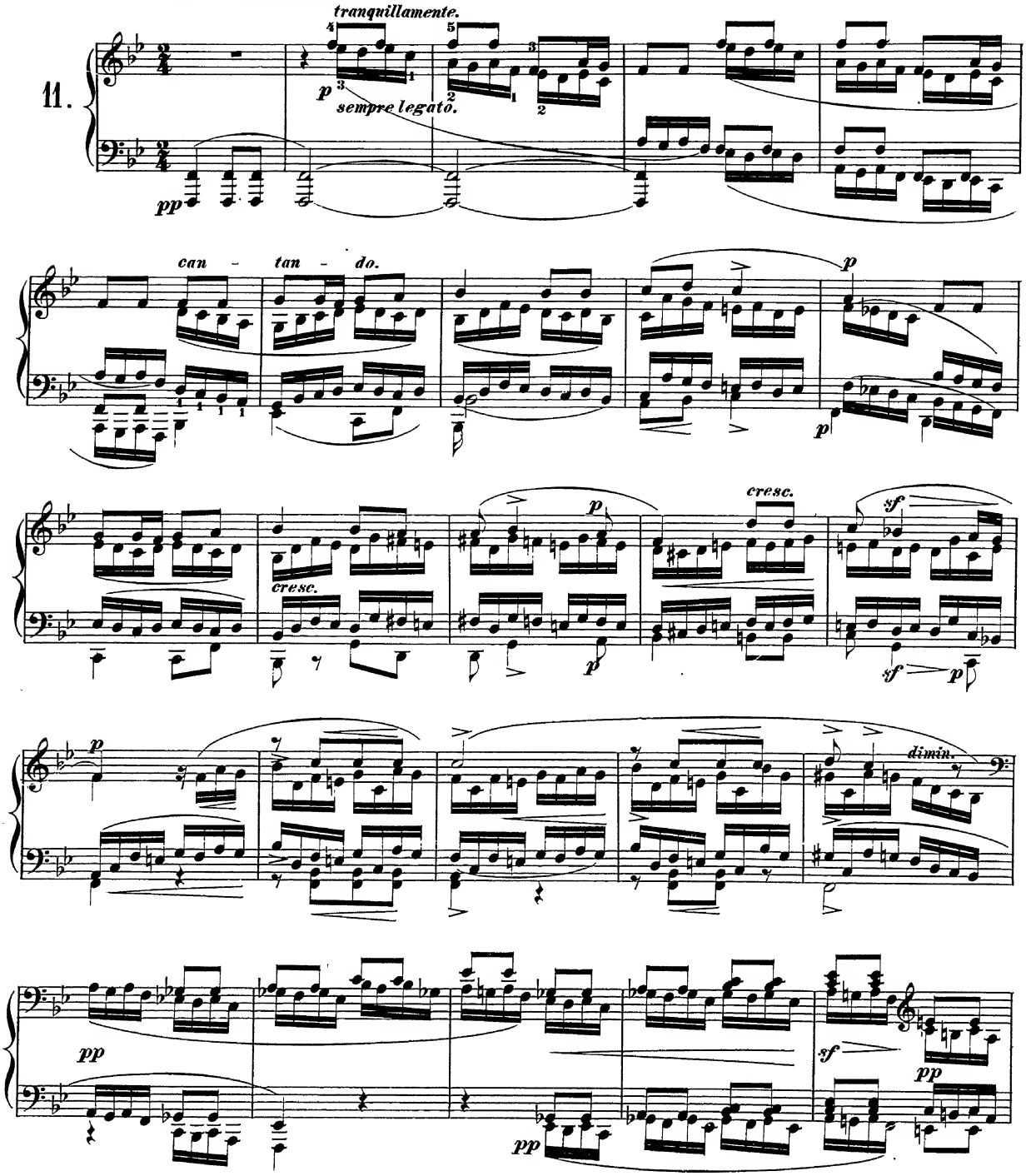

42
45
p leggiero.
scen - - do
ff strepitoso.
leggieramente
cre -

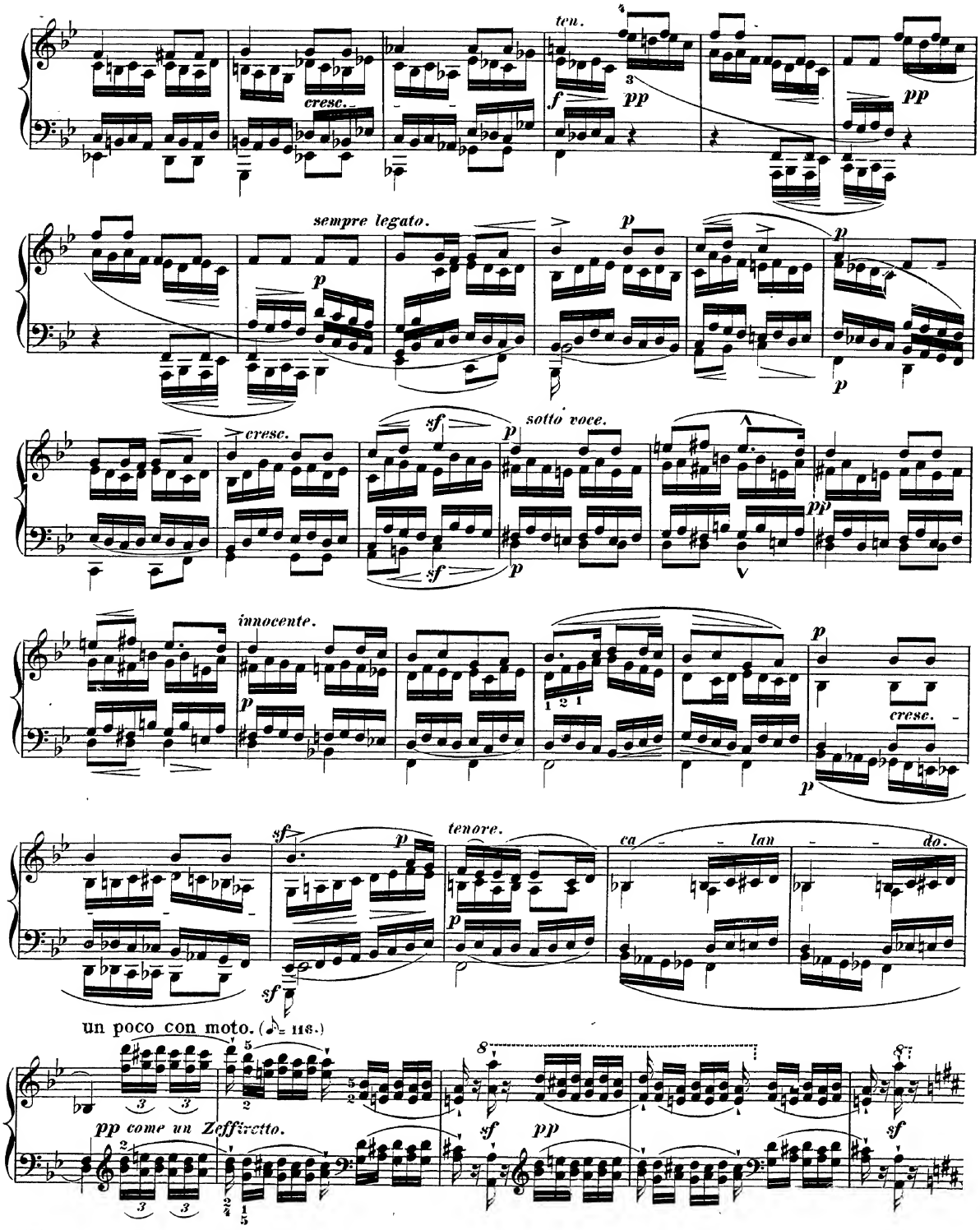

Con ilarita.
decresc.
cresc.

A DREAM.

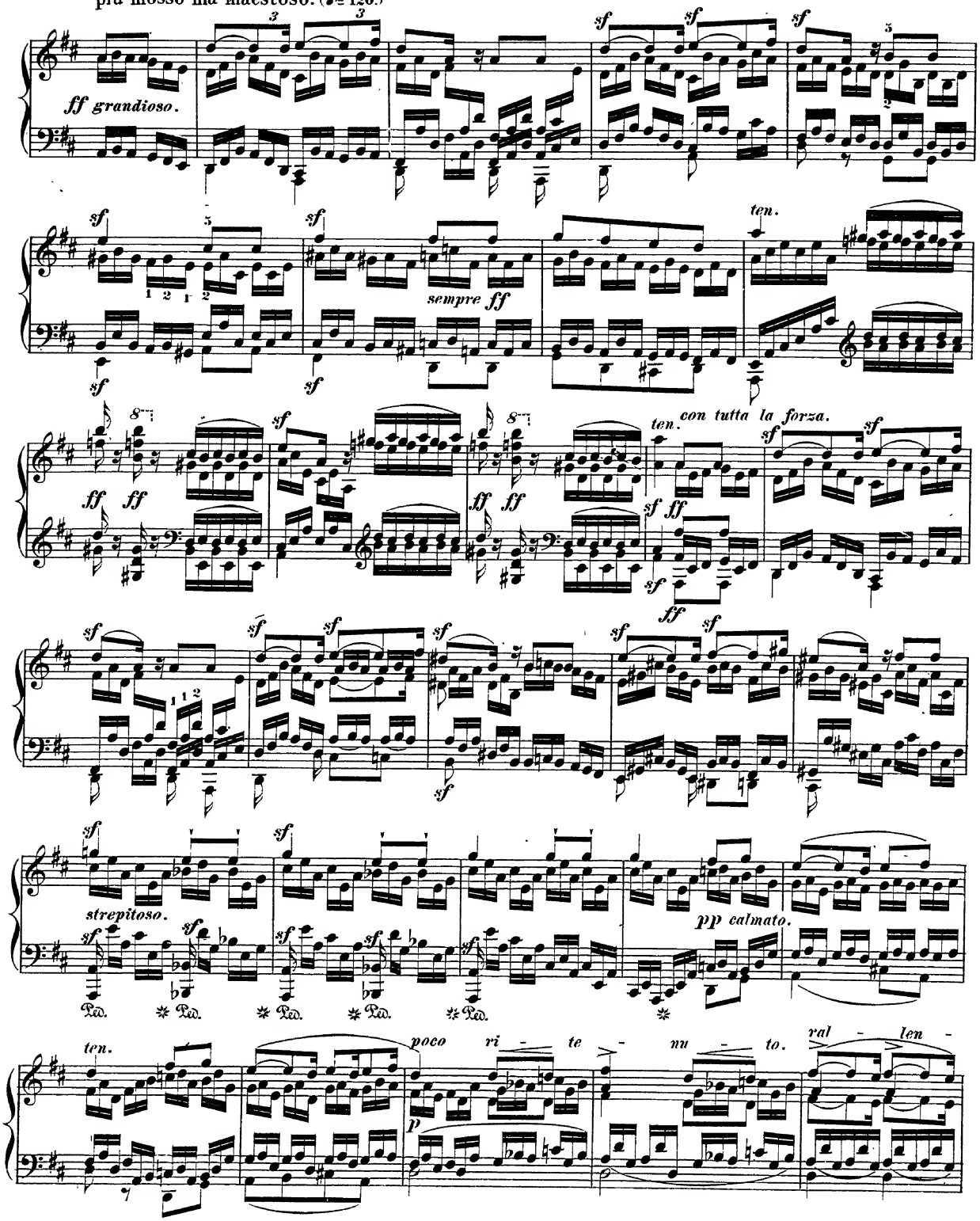
(TRAUM.)

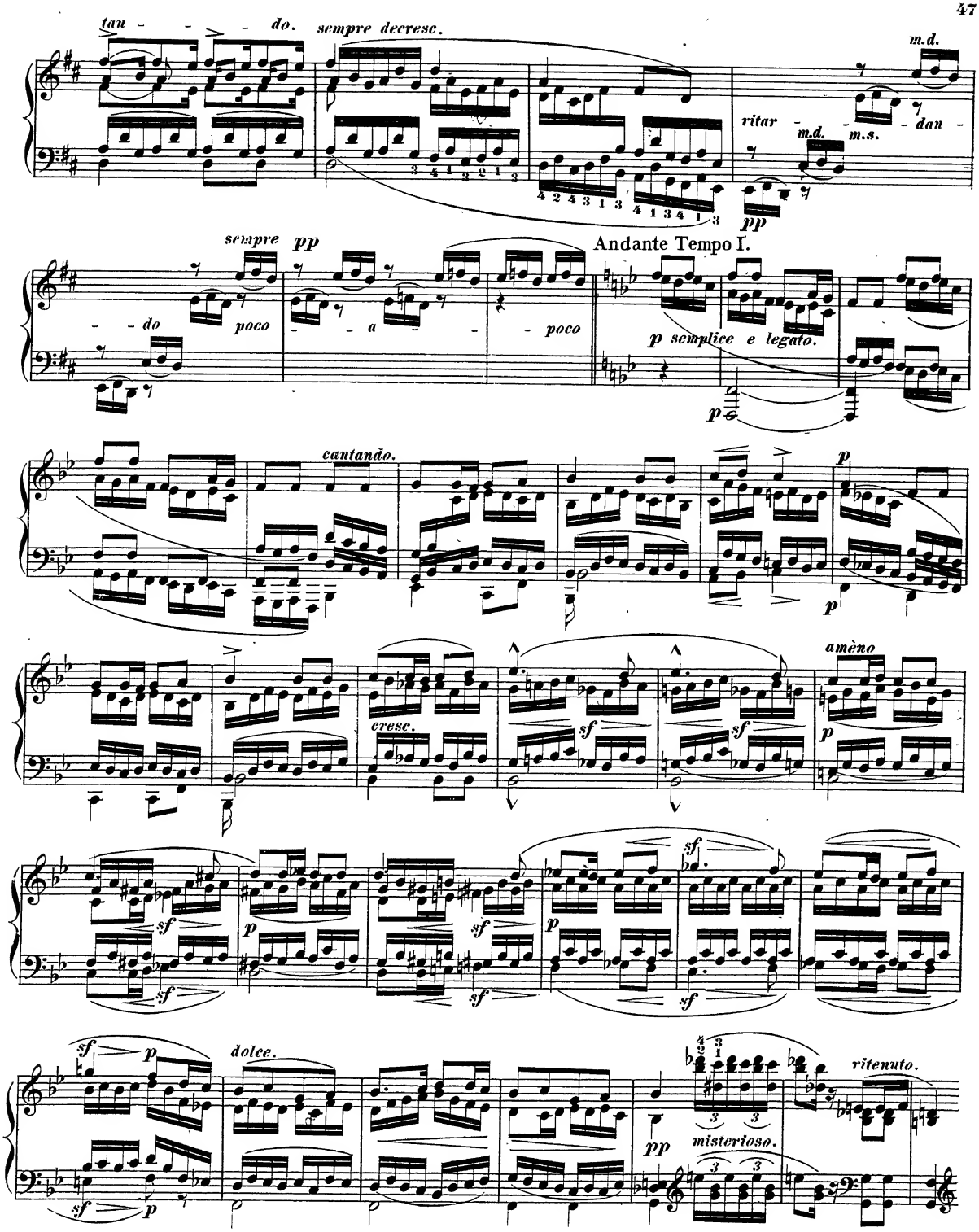
Andantino grazioso. (♪ = 100.)

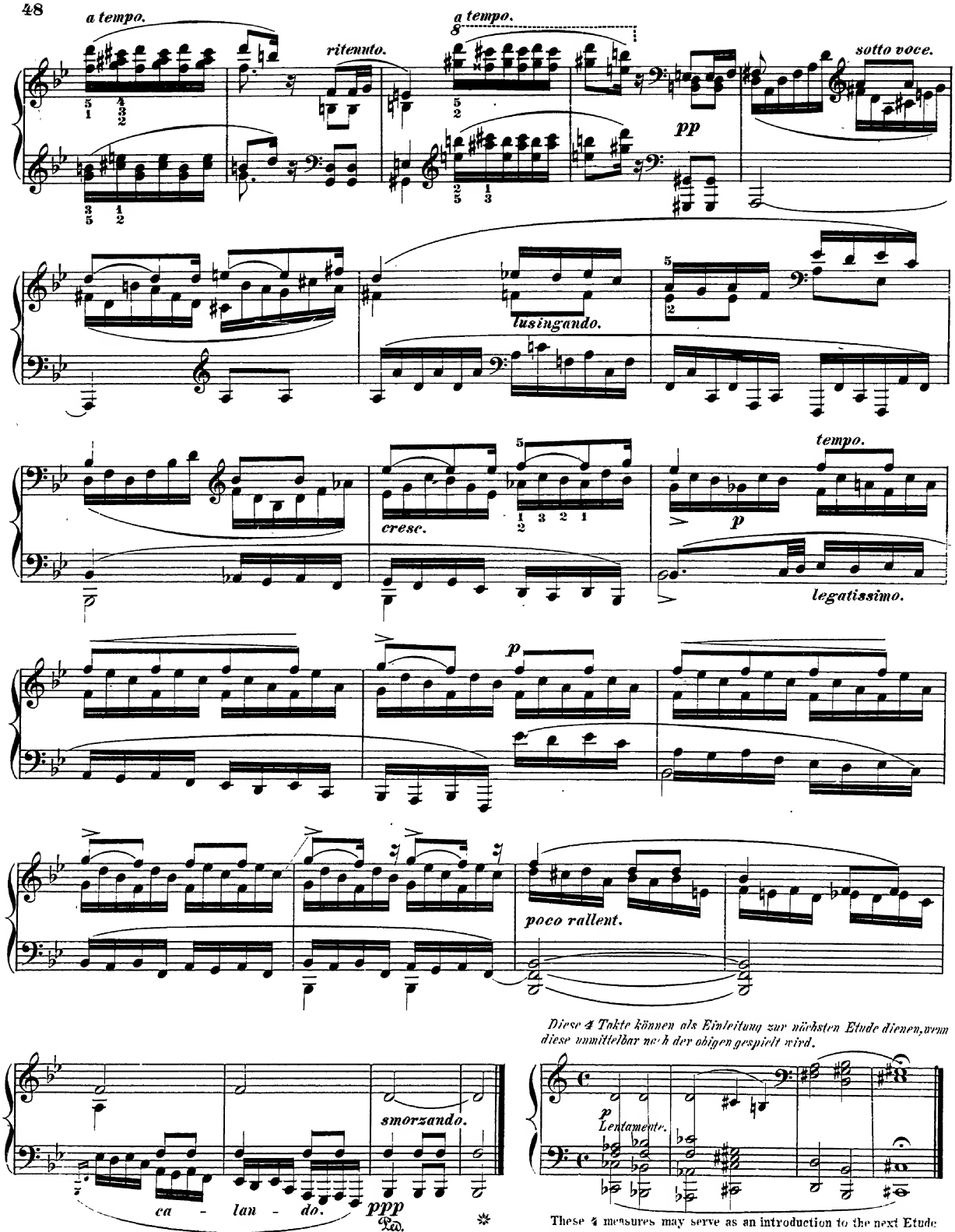



ten.
cresc.
f
pp
pp
sempre legato.
p
p
p
p
cresc.
sf
sotto voce.
p
sf
p
pp
innocente.
p
1 2 1
p
cresc.
p
sf
p
tenore.
ca - - lan - - do.
p
sf
sf
un poco con moto. (♪= 116.)
pp come un Zefferetto.
8
sf
pp
8
sf

più mosso ma maestoso. (♪= 120.)




tan - - - do.
sempre decresc.
m.d.
ritar - - - dan -
m.d.
m.s.
pp
sempre pp
- do poco - a - - poco
Andante Tempo I.
p semplice e legato.
p
cantando.
p
p
cresc.
sf
sf
amèno
p
sf
sf
p
sf
sf
p
sf
sf
sf
p
dolce.
sf
p
pp
misterioso.
ritenuto.



Diese 4 Takte können als Einleitung zur nächsten Etude dienen, wenn diese unmittelbar nach der obigen gespielt wird.

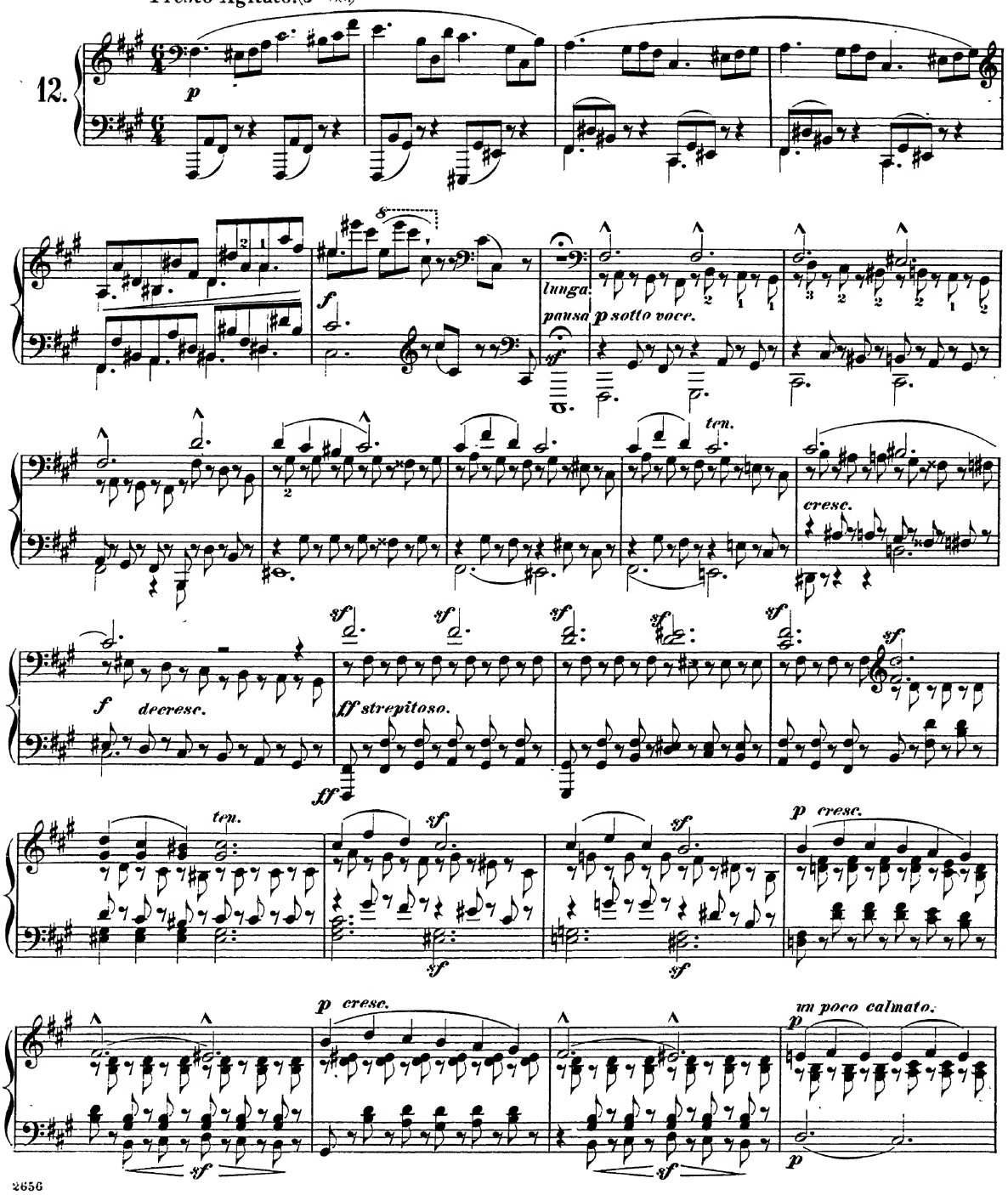
These 4 measures may serve as an introduction to the next Etude when it is played immediately after this one.

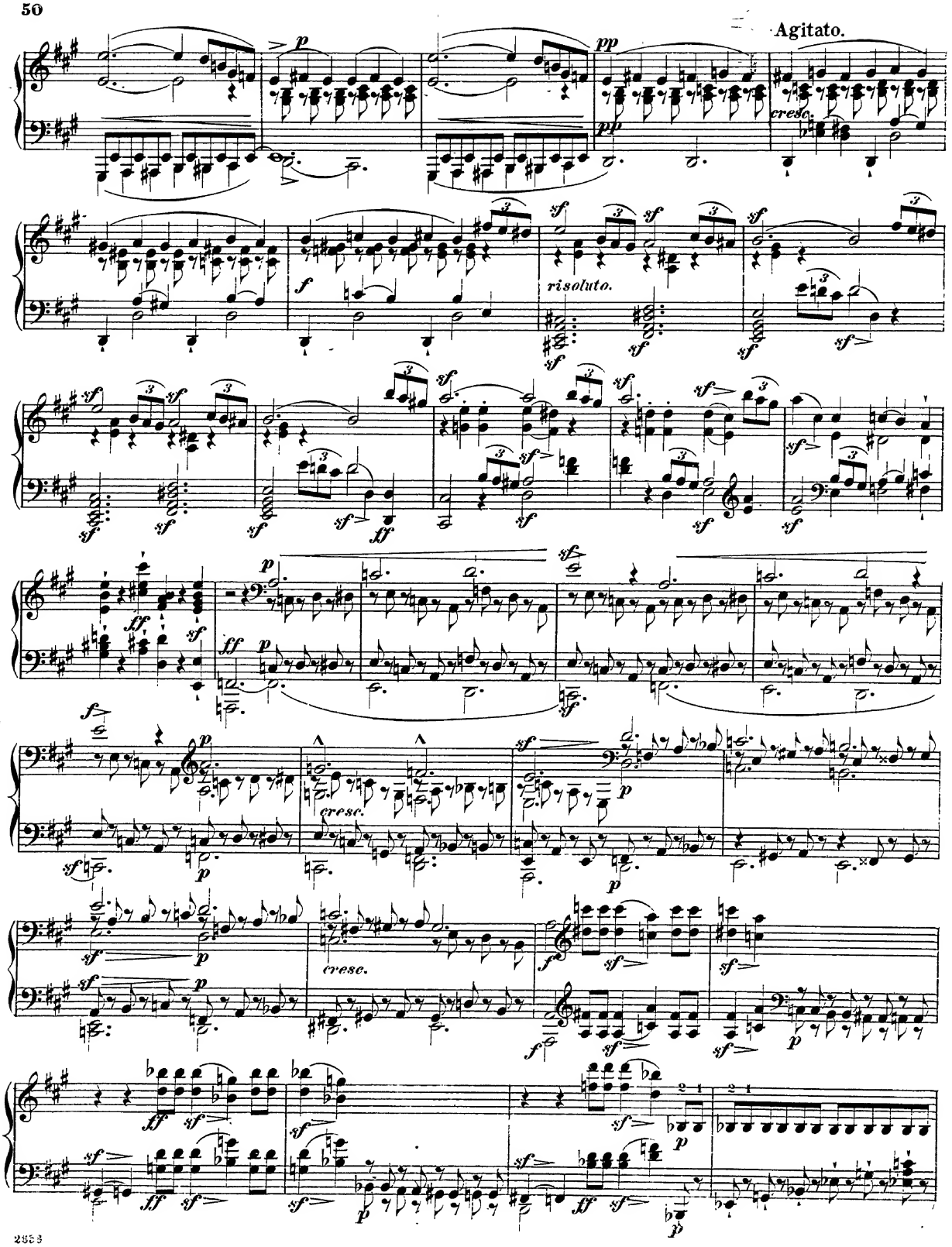
ANXIETY.

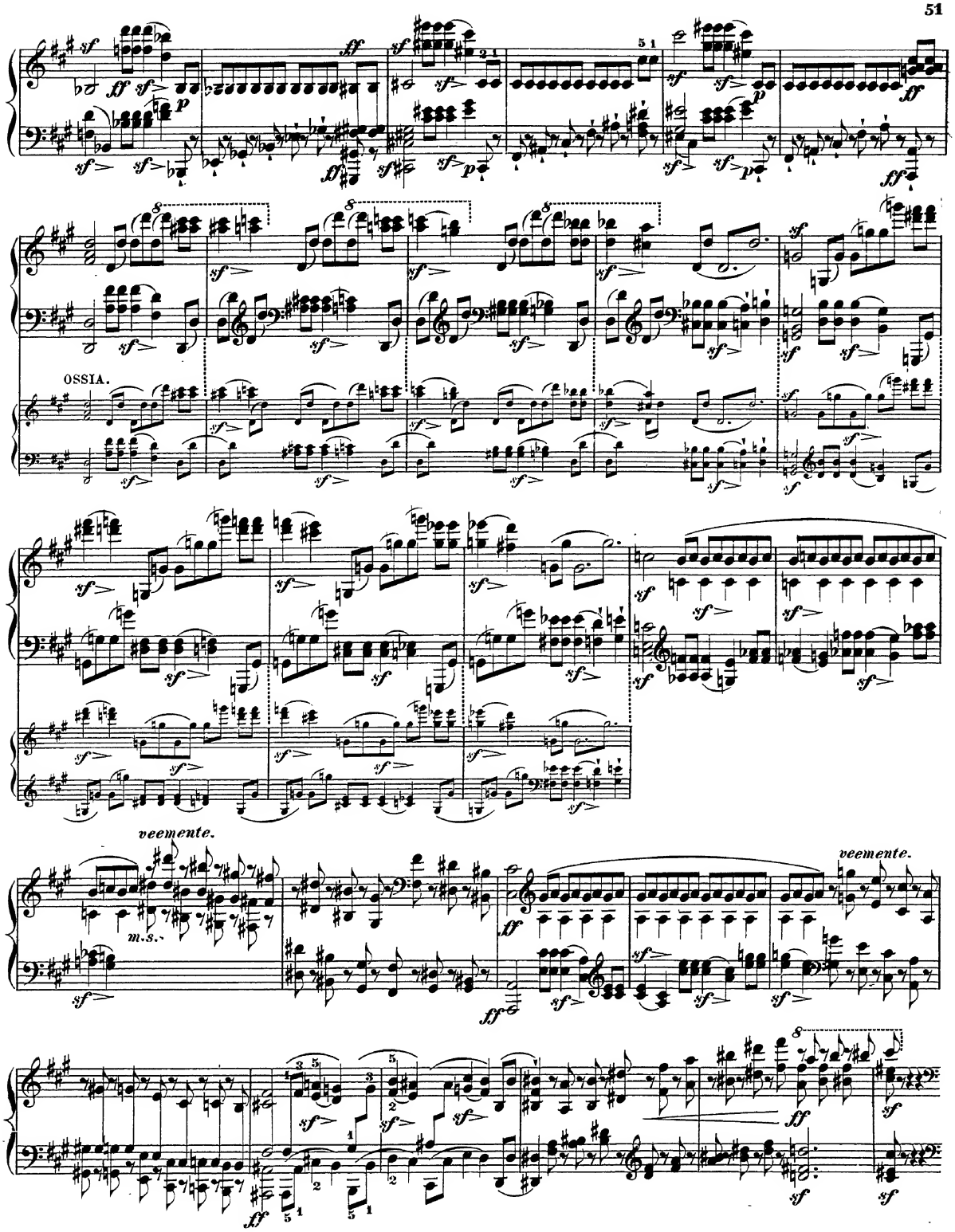
(ANGST.)

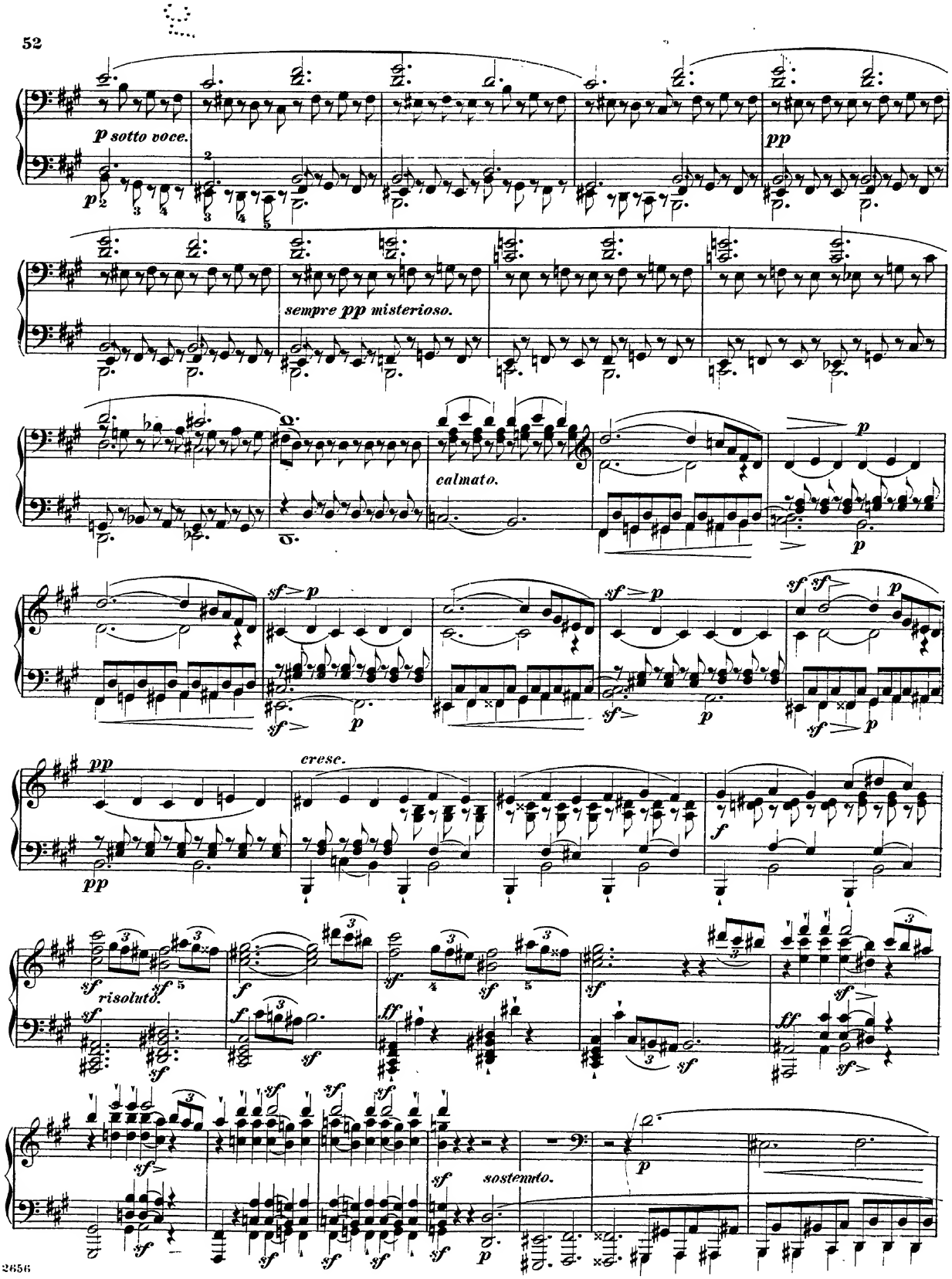
Presto Agitato. (♩. 88.)

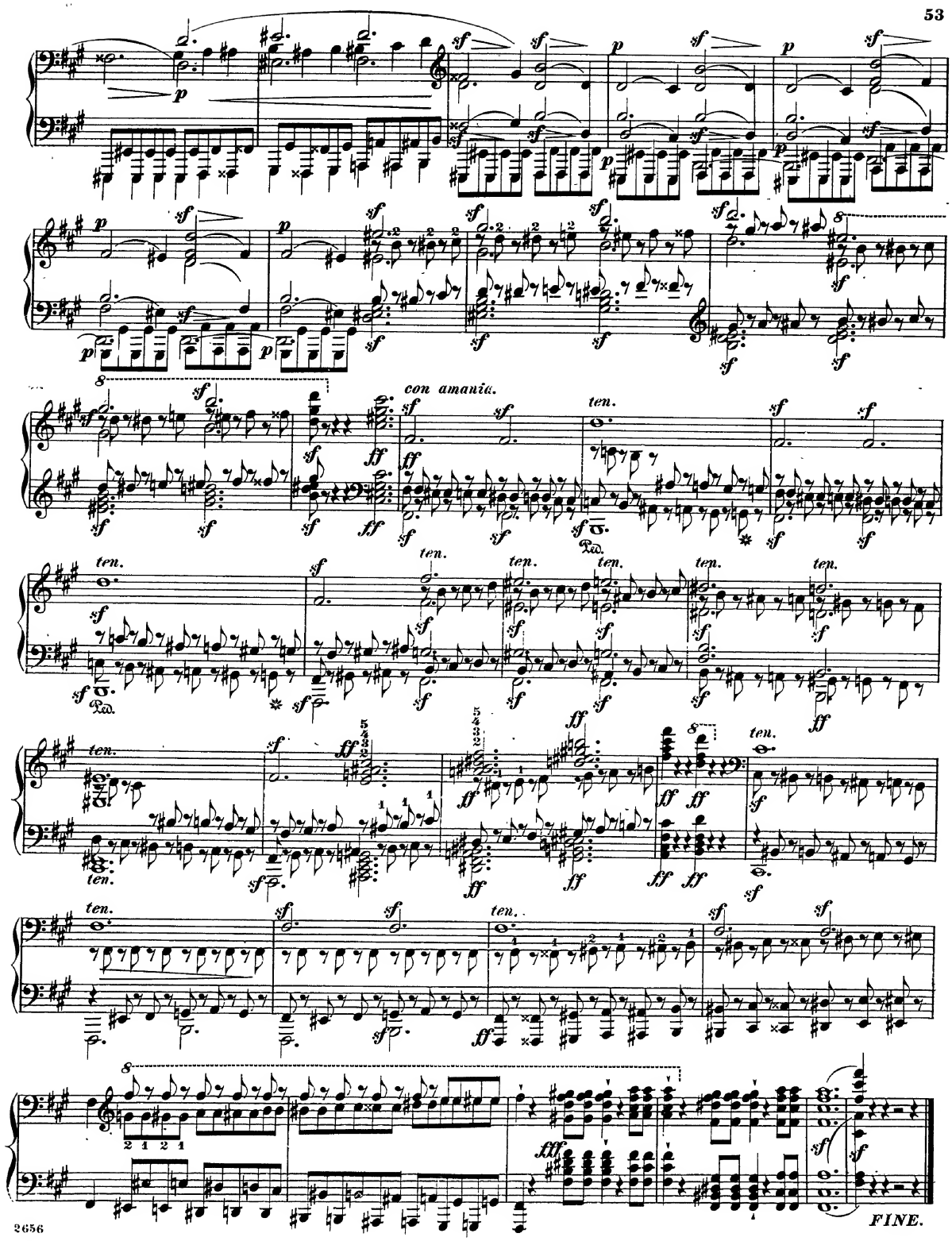
12.




Agitato.
cresc.
risoluto.
cresc.
cresc.
cresc.


OSSIA.
veemente.
m.s.
veemente.


p sotto voce.
pp
sempre pp misterioso.
calmato.
p
sf p
cresc.
pp
f
risoluto.
ff
sostenuto.


con amania.
ten.
FINE.